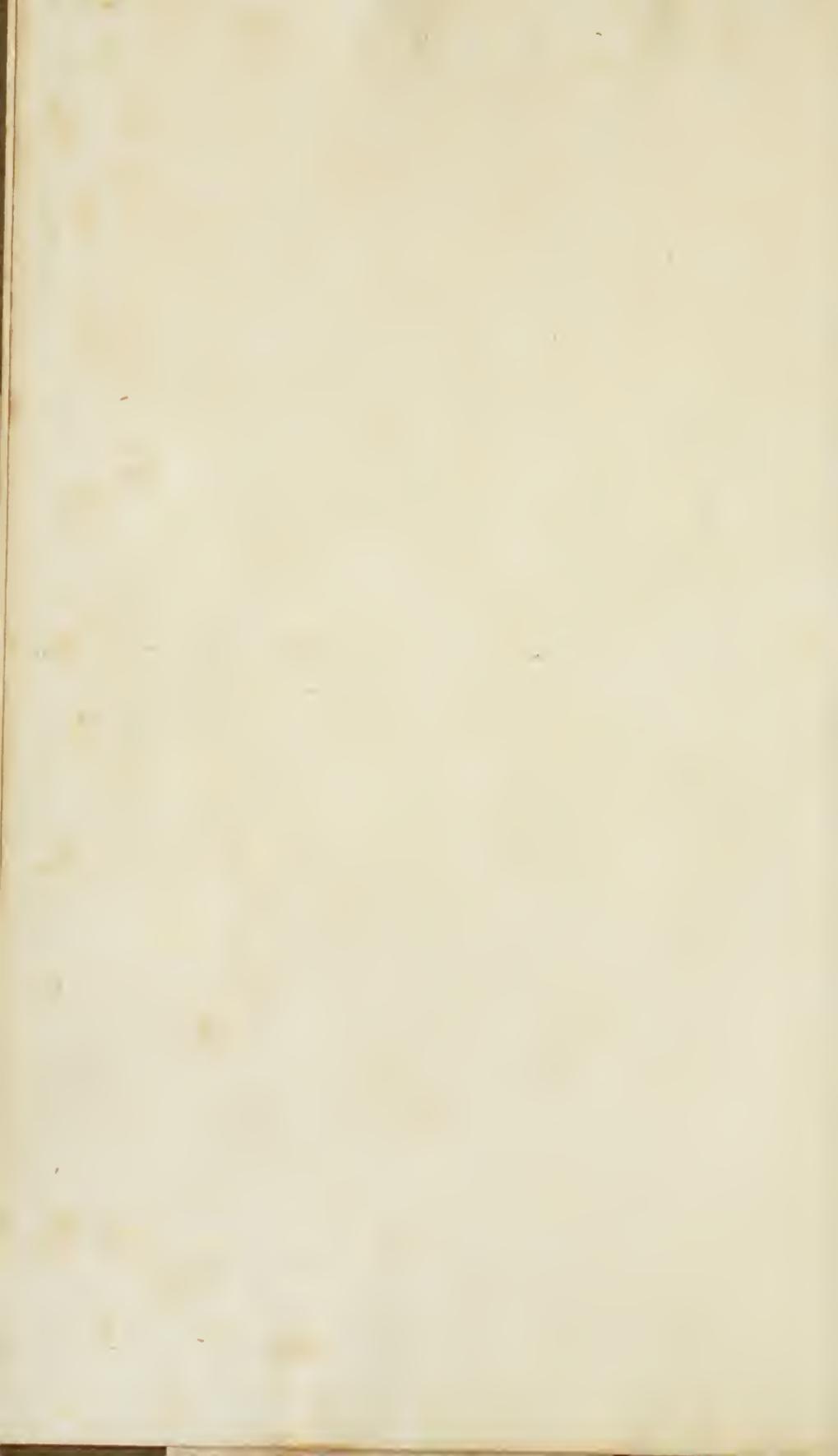


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Sept. 2  
LiWIR

CATALOGUE  
OF THE  
GENUINE AND ENTIRE COLLECTION  
OF  
DRAWINGS AND PICTURES,  
THE PROPERTY  
OF  
*WILLIAM ROSCOE Esq.*  
WHICH  
WILL BE SOLD BY AUCTION,  
BY MR. WINSTANLEY,  
AT HIS ROOMS IN MARBLE STREET,  
LIVERPOOL,  
ON MONDAY 23d SEPTEMBER, AND FIVE FOLLOWING DAYS.  
1816  
PRECISELY AT ELEVEN O'CLOCK EACH DAY.

L.8970

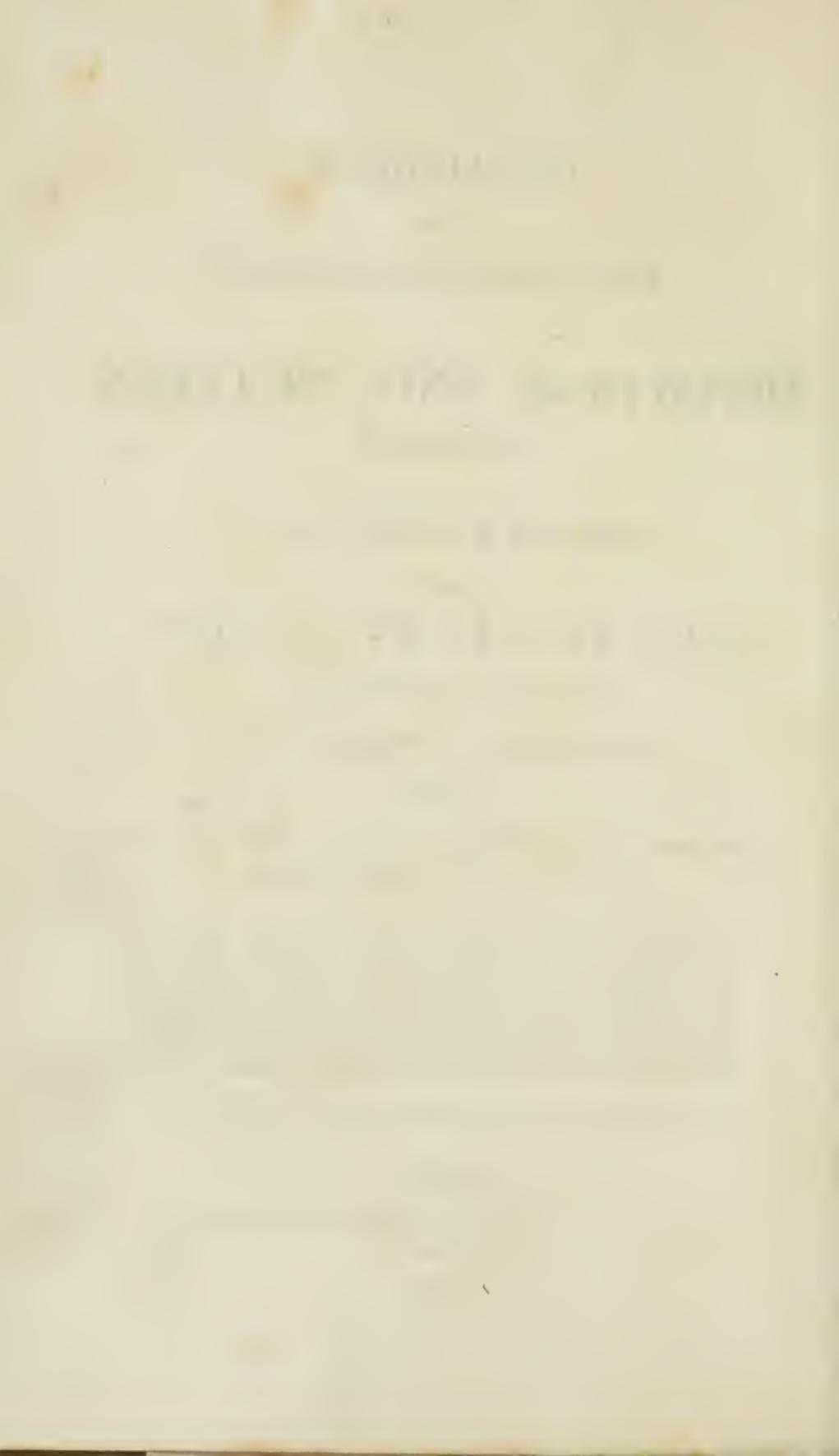
*To be viewed on Thursday the 19th, Friday the 20th, and Saturday the 21st; and Catalogues may be had of Messrs. Cadell and Davis, Strand; Messrs. Payne and Foss, Pall Mall; Messrs. J. and A. Arch, Cornhill; Messrs. Longman and Co. Paternoster-row; Mr. Triphook, 23, Old Bond-street; Mr. Evans, Pall Mall; and Mr. Cochrane, No. 1, Catherine-street, Landon; Mr. John Ballantyne, Edinburgh; Messrs. A. and J. M. Duncan, Glasgow; Mr. Dreyry, Derby; Mr. Morgan, Lichfield; Messrs. Knott and Lloyd, Birmingham; Messrs. Nortons, Bristol; Mr. Parker, Oxford; Messrs. Deighton and Sons, Cambridge; Mr. Broster, Chester; Mr. Watton, Printer, Shrewsbury; Messrs. Todd, York; Mr. Wilson and Mr. Rodford, Hull; Mr. Edwards, Halifax; Mr. W. Ford, Manchester; at the place of Sale, and of Mr. Winstanley, Church-street, Liverpool; price 2s. 6d.*

*To prevent improper intrusion, no person will be admitted to the View or Sale without a Catalogue.*

LIVERPOOL:

PRINTED BY G. F. HARRIS'S WIDOW AND BROTHERS,  
WATER STREET.

1816.



## ADVERTISEMENT.

*THE following works, as well as those comprised in the two former Catalogues, have been collected during a series of years, chiefly for the purpose of illustrating, by a reference to original and authentic sources, the rise and progress of the arts in modern times, as well in Germany and Flanders as in Italy. They are therefore not wholly to be judged of by their positive merits, but by a reference to the age in which they were produced. Their value chiefly depends on their authenticity, and the light they throw on the history of the arts; yet as they extend beyond the splendid æra of 1500, there will be found several productions of a higher class, which may be ranked amongst the chef d'œuvres of modern skill.*

*With regard to the originality of the Drawings which compose the first part of the following Catalogue, it may be proper to observe, that as such productions were for the most part intended only for the use of the artist in his more finished compositions, and not, like etchings or engravings, for publication, he has seldom authenticated them by either his name or mark. This deficiency has therefore been supplied in general, either by the friends and contemporaries of the artist, or by the persons into whose hands they have in subsequent times happened to fall, and who have endeavoured to assign each piece to its proper master; at the same time frequently adding some note or mark, distinguishing the drawing as having formed a part of some particular collection. The authenticity of such drawings may therefore be considered as sanctioned by the different persons to whom they*

*have successively belonged, and whose autographs or marks they bear; amongst whom may be enumerated the celebrated Painters GIORGIO VASARI and BENEDETTO LUTI; together with the DUKE OF MODENA, PADRE RESTA, and many others in Italy; M. CROZAT, M. MARIETTE, and others in France; many collectors in Holland and the Low Countries; and KING CHARLES I. the EARL OF ARUNDEL, SIR PETER LELY, MARTIN FOLKES, ESQ. SIR JOSHUA REYNOLDS, MR. BARNARD, and several others in this kingdom, and particularly that very worthy man and excellent connoisseur, JONATHAN RICHARDSON, who formed the finest collection of drawings ever brought together in this country. Thus these works have been received as authentic, and have passed from one cabinet to another, from the rise of the art to the present day; and in this state a great part of the following collection is now brought before the public.*

*Hopes had been indulged by the present possessor that the works of Literature and Art included in this, and the two preceding Catalogues, might have formed the basis of a more extensive collection, and have been rendered subservient to some object of public utility; but the circumstances of the times are not favourable to his views, and they are now therefore offered to the public, in detail, and without reserve. The Catalogues may serve, however, to give an idea of the entire collection, when the works that compose it are again dispersed.*

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*Mr. WINSTANLEY will faithfully execute the Commissions  
of such Gentlemen as cannot attend the sale; and respectfully  
requests that they will be particular as to their limits. Such  
Commissions as may be discretionary, or unlimited, will be attended  
to in the order in which they are received.*

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THE DRAWINGS contained in the first four days' sale, including the Port Folios and Ebony Cabinets, will be offered IN ONE LOT; when, if no person appears to bid above a sum to be named, they will be sold in lots according to the Catalogue.

The series of PICTURES ILLUSTRATING THE RISE AND PROGRESS OF PAINTING IN ITALY, in the fifth day's sale, from lot 1 to lot 62 inclusive, will also be offered IN ONE LOT, in the same manner.

The series of PICTURES ILLUSTRATING THE RISE AND PROGRESS OF PAINTING IN GERMANY, FLANDERS, &c. in the sixth day's sale, from lot 78 to lot 147 inclusive, will also be offered IN ONE LOT, as before mentioned.

In case the Drawings should be sold in one lot, the Sale of the Pictures will not commence till the days mentioned in the Catalogue: and in case EITHER of the series of Pictures should be sold in one lot, the REMAINING PICTURES will be sold on each day, according to the Catalogue.

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## CONDITIONS OF SALE.

- I.—The highest bidder to be the buyer, and if any dispute arise, the lot in dispute to be put up again.
- II.—No person to advance less than one shilling; above five pounds, two shillings and sixpence; and so on, in proportion.
- III.—The buyer to give in his name and place of abode, and to pay five shillings in the pound, as earnest for each lot, if required.
- IV.—The lots to be taken away with all faults or errors of description, at the expence and risk of the purchaser, within *two days after the sale*, and the remainder of the purchase-money to be paid on or before delivery.
- V.—Upon failure of complying with the above conditions, the deposit-money to be forfeited, and the lots which remain uncleared re-sold by public or private sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulters at the present sale.
- VI.—*The duty to be paid by the purchaser.*

*“In uno di questi disegni si conosce quel ch'erano quei  
PRIMI ARTEFICI forieri dell' Aurora del secolo seguente; onde  
a QUELLE POCHE CARTE RIMASTE siamo obbligatissimi, e dobbiam  
venerarle come primi albori d'ingegni.”*

*PARNASO DE' PITTORE, del  
PADRE RESTA, p. 10.*

# A CATALOGUE, &c.

## FIRST DAY'S SALE.

### DRAWINGS,

*From Remains of early Art in Italy.*

313. 1 Six, from Mosaics and Paintings in the Churches at First Day.  
Venice, &c. by Fr. Bartoli, Mr. Talman, &c. *Bartoli*
116. 2 Three ancient Drawings from Pictures of Greek Artists. *Tora*
3. 3 Four, from ancient Mosaics in the Church of S. Maria *Sto*  
Trastevere at Rome.
4. 4 Four, Do. from the same. *Baldinucci*
116. 5 Two, the Facciata of S. Maria Maggiore in Rome, from  
the Mosaic of Filippo Rossuti, described by Baldi-  
nucci, *Notizie de' Professori, Decen. I. sec. 2.* *Ford*
- The Coronation of the Virgin, from the Mosaic of Fra.  
Jacopo da Turrita;—executed by the orders of Pope  
Nicolas IV. *v. Baldinucci, ibid.*
6. 6 Four, from Mosaic Cielings, &c. from different Churches *9°*  
in Rome.
2. 7 Three, Christ attended by Saints, from the Mosaic in  
the ancient Church of Santa Lucia at Rome, re-  
paired in 1613; and two others from different  
Churches. *Lunettes.* *Cater.*

The Drawings in the last five foregoing lots are finely exe-  
cuted, and highly finished in red chalk, after works of early

First Day.

art, many of which have since perished, and of which these Drawings are now the only representations. They are all from the collection of Monsignor Marchetti, Bishop of Arezzo, which was formed by Padre Resta, and after the death of the Bishop was sold, by the mediation of Mr. Talman, to Lord Somers, and composed the chief part of the volume of Drawings, No. 6, in that collection, particularly mentioned in Mr. Talman's letter, in the catalogue of the Pictures of Geo. Villiers, Duke of Buckingham, published by Hor. Walpole Lord Orford, 1758, page 76.

## DRAWINGS OF ITALIAN MASTERS.

### FLORENTINE SCHOOL.

*The references to LANZI, STORIA PITTOERICA DELLA ITALIA, are to the edition of BASSANO, 1809, in six vol. octavo.*

GIUNTA PISANO. *Lanzi, I. 8.*

*fl. 1210—1236.*

22. 8 One, Figure of a Young Man, full robed; his right hand supporting a book. On a green washed ground, heightened.

*Ex d'arciere*  
Size  $7\frac{1}{2}$  in. high,  $4\frac{1}{2}$  wide.

### EXTREMELY CURIOUS.

With this artist, who was prior to Cimabue, Lanzi commences his series of the Florentine School.

At the back of this Drawing is the following note (in the hand writing of Jonathan Richardson the elder) from Padre Resta. —

“ GIUNTA PISANO, nome incognito al Vasari; Pittore antecedente a Cimabue.

*Furono trovati questi Disegni (there were about six of them) di maniera Greca, de' tempi bassi, del principio del secolo*

*duodecimo, in un repostiglio d'una casa che fù di Pietro Perugino, pervenuta, circa l'anno 1683, nelli Padri dell'orto di S. Filippo di Perugia, assieme d'altri disegni, tra' quali uno di Pietro della Francesca."*

This Drawing, which formerly belonged to Padre Resta, has since been in the collections of Jonathan Richardson, Arthur Pond, and Mr. Barnard.

## CIMABUE.

*Lanzi, I. 14.**b. 1240, d. 1300.*

## OR HIS SCHOOL.

37-9 One, an Angel in the Clouds, turned towards the left, *Caravaca* bearing a cup in his right hand; on a grey ground, heightened. VERY FINE.

Size 14 h. 8 w.

This piece has been ascribed by Padre Resta to *Giovanni Pedrino*, who is said to have been a scholar of *Lionardi da Vinci*; but of whom nothing further is known. v. *Lanzi IV. 202.*

It bears however decisive evidence of a much earlier state of the art, and corresponds precisely with the fac-simile of a drawing of a similar subject engraved by Metz, under the title of *School of Cimabue*, a copy of which accompanies this drawing.

From the collection of Padre Resta, afterwards of Jon. Richardson; of both of whom there are remarks on the back.

GIOTTO DI BONDONE. *Lanzi, I. 16.**b. 1276, d. 1336.*

10 One, the Coronation of the Virgin. A design for the celebrated Picture in the Chapel of the Baroncelli, at Florence, under which Giotto inscribed in letters of gold, *OPVS MAGISTRI JOCTI.* Bistre.

Size, 18 h. 13 w.

First Day.

This very early and curious Drawing belonged to Vasari, who has decorated it with a rich Architectural border. It was afterwards in the collection of Richardson.

A Print in imitation of it has been very accurately engraved by Metz, a copy of which accompanies the drawing.

11 One, the Coronation of the Virgin; a different design for the same subject. In the former the Son, sitting in front, crowns the Virgin kneeling before him; in this the Father is seated on the throne, and the Son crowns the Virgin whilst the Father embraces them.

*Catalan*  
This Drawing has probably been deprived of a part at the bottom. Its present size is  $6\frac{1}{2}$  h. by  $7\frac{1}{2}$  wide.

In other respects it differs considerably from the preceding; particularly in the Architectural part, which is entirely Gothic, and induces a belief that the other drawing has been modernized in this respect by Vasari.

From the Collection of Padre Resta, who has cited it in his *Paruaso de' Pittori*, p. 9, No. 3, with the following remark:

“ *Il disegno per quei tempi è insigne, ed è la Coronazione della Beata Vergine, che dipinse in Santa Croce di Fiorenza, nella Capella Baroncelli, ove cominciò la fama à renderle celebre.*”

It was afterwards in the collection of Jon. Richardson, in whose hand writing are many remarks.

On the Reverse is a Drawing of a Man on Horseback at full speed, thus noticed by P. Resta:—

“ *Un Uomo a Cavallo, in corso, rovescio dell' antecedente.*” *Paruaso de' Pit.* p. 10.

12 One, a Group of Five Female Figures, proceeding towards a large Urn on the right. Pen Drawing.

*Catalan*  
Size,  $5\frac{1}{2}$  square.

This graceful design is from the collection of Mr. Ottley, Catal. 623.

SIMONE MEMMI, *Lanzi*, I. 32. First Day.  
Called SIMONE DA SIENNA.

*b. 1286, d. 1344.*

- 13 Six small Circles of Sacred Subjects, beautifully designed and highly finished.

Simone Memmi was the friend of Petrarcha, and painted the Portraits of him and of Laura; in return for which, the poet has immortalized him in two of his sonnets.

These Pieces are from Mr. Ottley's collection, where they were attributed to Fra Giovanni da Fiesole; but the style precisely agrees with the pictures of Simone Memmi in this collection.

MASOLINO DA PANICALE. *Lanzi*, I. 57.

*b. 1378, d. 1415.*

- 14 One, a Young Man sitting, turned towards the left and blowing a pipe. On brown paper heightened.  
*Size, 7 h. 4 w.*

VERY CURIOUS; from Mr. Ottley's Collection. *Catal.* 801.

MASACCIO DI S. GIOVANNI. *Lanzi*, I. 58.

*b. 1401, d. 1443.*

- 15 Two, a whole length Figure of a Man standing, in profile, heightened.

*Size, 8 h. 3½ w.*

From the Duke of Argyle's and Sir Joshua Reynolds's Collections.

A Man standing with a paper in his hand. Black chalk on blue paper.

*Size, 8½ h. 3 w.*

- 16 One, Figure of a Young Man sitting, on a grey ground; a Head on the reverse.

*Size, 7½ h. 5 w.*

From Mr. Ottley's Collection.

First Day.

*17*

**17** Four, of single Figures; undoubtedly of the Master, but much defaced.

From the same Collection, where one of them was attributed to Paolo Uccello.

The Drawings of Masaccio are extremely rare and highly esteemed; it is well known that Michelagnolo admired and studied his works.

*Masaccio*

### LORENZO GHIBERTI. *Lanzi, I. 181.*

*b. 1378, d. 1415.*

*18* One, two Saints joining hands, a Pen Drawing on Parchment.

*Size, 7½ h. 5 w. VERY FINE AND CURIOUS.*

From Mr. Ottley's Coll. *Catal. 602.*

This artist executed the Sculptures on the Gates of the Bap-

tistery of St. John at Florence, which Michelagnolo deemed worthy to be the gates of Paradise.

*Florence*

### PAOLO UCCELLO.

*b. 1389, d. 1472.*

*19* One, Sketches of Figures, Beasts, Birds, &c. on both sides of the Sheet.

*Size, 10½ h. 8 w.*

*Dances*

### DONATELLO. *Lanzi, I. 25, 181.*

*b. 1383, d. 1466.*

*20* One, St. Jerome, a Pen Drawing. Very fine.

*Size, 16 h. 7 w.*

*Florence*

*21* One, S. John, do.

*Size, 16½ h. 7½ w.*

*Wooler*

*22* One, the Virgin and Child, whole length Figures, do.

*Size, 16½ h. 9 w.*

*6c*

From Mr. Hudson's Collection, afterwards Mr. Ottley's.

FLORENTINE SCHOOL.

7

- 23 One, a Group of several Figures sitting on the ground, First Day.  
a vessel on the fire before them. CAPITAL. *Codice*  
Size, 8 h. 14 w.

From Lord Spencer's Collection, where it was attributed to  
Baccio Bandinelli.

Donatello was the friend and favourite artist of Cosmo de'  
Medici P. P. whom he survived, and at his own request  
was buried by his side.

LEO BATTISTA ALBERTI.

- 24 One, an Architectural Monument enriched with Statues.

Size, 10 h. 7 w. *Codice*

From Mr. Ottley's Collection.

- 25 One, a Tower or Monument adorned with Statues in  
niches, &c.: it appears to be turned round by levers  
with four men to each, and is inscribed, *Giochi tra i  
antichi sotto terra.* VERY CURIOUS. *6o*

From the same Collection.

MASO FINIGUERRA. *Lanzi, I. 89.*

rev. 1452.

- 26 Two, Figures of two Men sitting; fine pen and Indian *6o*  
ink.

Size, 4 h. 2  $\frac{1}{4}$  w.

From Vasari's Collection, since in Mr. Ottley's.

- 27 One, a Leaf containing various Studies of Historical *Codice*  
Compositions and Figures, EXTREMELY FINE AND  
CURIOUS.

Size, 12  $\frac{1}{2}$  h. 8 w.

From Mr. Ottley's Collection; called in his Catalogue, a pre-  
cious morceau. No. 541.

First Day.

ANDREA DEL CASTAGNO. *Lanzi, I. 64.**b. 1403, d. 1477.*

- 1 3 - 28 One, a Sibyl and Prophet, in bistre on a brown ground, heightened, and highly finished. *VERY FINE.* *Ford*  
*Size, 9 h. 9 $\frac{1}{2}$  w.*

FRA FILIPPO LIPPI. *Lanzi, I. 62.**b. 1400, d. 1469.*

- 1 4 - 29 One, St. John adoring Christ; a pen drawing. *FINE.*

*Size, 3 $\frac{1}{2}$  sq.* *Poldai*

From Richardson's Collection.

Engraved in a fac-simile by Metz. The print accompanies the Drawing.

- 1 2 - 30 One, two Heads in Conversation, profile, metal point on grey ground heightened. *VERY FINE.* *Ford*

*Size, 7 $\frac{1}{2}$  h. 10 $\frac{1}{2}$  w.*

From Mr. Ottley's Collection.

- 2 2 - 31 One, a Saint exorcising an evil Spirit in the presence of two women, who express their astonishment. On a crimson ground, heightened. *E. Blair*

*Size, 13 h. 9 w.**VERY CAPITAL.*

From the Collections of Dr. Mead, Mr. Richardson, and Mr. Barnard.

FILIPPO LIPPI, the younger,

Called FILIPPINO. *Lanzi, I. 74.**b. 1460, died 1505.*

- 2 7 - 32 One, a Woman walking, with her Distaff and Basket; pen and bistre wash. *Waterton*

*Size, 8 h. 6 w.*

From Mr. Ottley's Collection.

- 33 One, a Sibyl sitting; grand style, pen and wash. First Day.  
 REVERSE, several figures, metal point.  
 Size, 8 sq.

- 34 Two, Virgin, Child and St. John, with Infants at play. *Figures*  
 Size, 6 h. 7 w.

Virgin and Child; pen.

Size, 7 h. 3½ w.

- 35 One, a Concert of Angels, on blue paper heightened. *Angels*  
 CAPITAL.  
 Size, 11½ h. 9 w.

ANTONIO POLLAIUOLO. *Lanzi, I. 77, &c.*

b. 1426, d. 1498.

- 36 One, Christ and St. John; pen and wash on a brown *Ecce Homo*  
 ground. VERY FINE.  
 Size, 6 sq.

From Richardson's Collection, afterwards Sir Jos. Reynolds's.

A fac-simile has been engraved from this Drawing by Metz;  
 a copy of which accompanies it.

- 37 Two, St. John, in a niche, pointing upwards. *Saint John*  
 Size, 5½ h. 3 w.

A Battle with many Figures, very spirited free pen.

Size, 6 h. 15 w.

From Mr. Ottley's Collection.

- 38 One, two Figures fighting; black chalk on brown  
 paper. *Fighters*  
 Size, 16 h. 12 w.

From the same Collection.

Pollainolo was the first who closely studied the anatomy of  
 the human figure, and marked the extremities with due  
 precision.

First Day.

SANDRO BOTTICELLI. *Lanzi, I. 73, 107.**b. 1437, d. 1515.*

- ✓ 39 One, a Man's Head; metal point on a grey tinted ground. **VERY FINE.**

*Size, 7 sq.*

From Richardson's Collection.

- ✓ 40 One, Figure of a Man in Profile, on a blue ground, heightened. **Ditto.**

*Size, 8 h. 5 w.*

From Vasari's Collection.

ALESSIO BALDOVINETTI. *Lanzi, I. 63.**b. 1425, d. 1499.*

- ✓ 41 One, two Figures, whole lengths in Conversation, on a crimson ground, heightened. **VERY FINE.**

*Size, 7 in. sq.*

- ✓ 42 One, three Figures standing, in conversation, fine and spirited, on a red ground heightened. **Cxviii**

REVERSE. Two Figures sitting, one in sorrow resting his head on his hand, the other reading. **Ditto.**  
**CAPITAL.**

*Size, 3 h. 11 w.*

From Richardson, and Sir J. Reynolds' Collections.

Both the drawing and reverse are well engraved by Metz, as fac-similes; and copies of the prints accompany the drawings.

PIER DI COSIMO. *Lanzi, I. 77, 172.**b. 1441, d. 1521.*

- ✓ 43 One, a Female Saint adoring; a Study for the Picture. **Td.**

of the Madonna and Saints, engraved in the Etruria First Day.  
Pittrice.

*Size, 8 h. 5½ w.*

From Mr. Ottley's Collection.

The drawing is accompanied by the print of the intire composition.

COSIMO ROSSELLI. *Lanzi, I. 77.*

*viv. 1496.*

44 One, Judas, a Study for a Picture of the last Supper; *Fed*  
another figure sketched behind him, on a grey ground  
heightened, and highly finished. CAPITAL.

*Size 9½ h. 7 w.*

From the Collections of Richardson and Mr. Barnard.

ANDREA VEROČCHIO. *Lanzi, I. 64, 120.*

*b. 1432, d. 1488.*

45 Two, a Study of three Figures, fine bold pen drawing.

*Size, 7 h. 6 w.* *Cl. el. ker*

From Sir Joshua Reynolds's Collection.

A Boy Reposing, on a green tinted ground, heightened.

*Size, 7½ h. 10 w.*

LORENZO DI CREDI. *Lanzi, I. 126.*

*b. 1453, d. after 1531.*

46 One, two Studies of the Virgin and Child. *Pen.* *Cl. el. ker*

REVERSE, two others, different. Ditto. VERY FINE.

*Size, 5 h. 7½ w.*

47 Two, Dead Christ attended by Angels. *Ditto.* *Cl. el. ker*

*Size, 4½ h. 5 w.*

Dead Christ and the Virgin. Black chalk.

*Size, 11 h. 7½ w.*

From Mr. Ottley's Collection.

First Day.

DOMENICO GHIRLANDAIO. *Lanzi, I. 75, 130.**b. 1451, d. 1495.*

- 48 One, Christ in the Clouds, surrounded by Angels, five  
Saints below; a grand composition, highly finished in  
pen and bistre. CAPITAL, arched.

*Size, 13 h. 9 w.*

- 49 One, the Coronation of the Virgin; a Saint adoring at  
the Altar below. Pen and bistre, highly finished.  
VERY FINE, arched.

*Size, 19 h. 13 w.*RAFFAELLINO DEL GARBO. *Lanzi, I. 75.**b. 1466, d. 1524.*

- 50 Two, an Angel in Adoration, washed and heightened.

*Size, 4½ h. 5 w.*LUCA SIGNORELLI. *Lanzi, I. 78.**b. 1440, d. 1521.*

- Il Padre Eterno, giving the Benediction, with the Globe  
in his left. On a blue ground, heightened.

*Size, 7 h. 4½ w.*

- 51 One, a Man seen on the back, carrying a dead body  
on his shoulders. On a grey ground, tinted and  
heightened. VERY FINE.

*Size, 15½ h. 10½ w.*

A leaf from Vasari's Book of Drawings.

- 52 One, the Pope and his Attendants conferring the Car-  
dinal's Hat. In bistre, heightened and highly finished.

*Size, 13½ h. 11 w.*

ROCCO DA PERUGIA, *Lanzi, I.* 80. First Day.  
Called ROCCO ZOPPO.

- 1053 One, Figure of a Saint with a pen in his hand, meditating. Bistre on a brown ground, heightened. *✓ 20c*  
VERY FINE.

Size,  $11\frac{1}{2}$  h.  $7\frac{1}{2}$  w.

From Richardson's and Mr. Udny's Collections.

LIONARDO DA VINCI. *Lanzi, I.* 119.

b. 1452, d. 1519.

- 1354 One, a Figure sitting in Meditation. On a brown ground, heightened. *✓ 20c*

Size,  $6\frac{1}{2}$  h.  $5\frac{1}{2}$  w.

From Richardson and Lord Spencer's Collections.

- 1355 One, a Sheet of Four Heads, Caricatures, extremely fine, and highly finished. On a tinted grey ground. *✓ 20c*

Size, 13 h.  $8\frac{1}{2}$  w.

- 1356 Two, Sketches of various Heads, Caricatures. Pen drawing, very fine. *✓ 20c*

Size,  $6\frac{1}{2}$  h.  $7\frac{1}{2}$  w.

Study of a Head, Profile. Pen drawing.

Size, 8 h. 6 w.

MICHELAGNOLO BONARUOTI. *Lanzi, I.* 129, &c.

b. 1474, d. 1563.

- 1357 Portrait of Michelagnolo, from an original Picture in the collection of Richard Cosway, Esq. A proof impression of an unpublished engraving. *✓ 20c*

Portrait of Giovanni Bentivolio Lord of Bologna. A finished design for sculpture. CAPITAL.

Size, 15 h. 10 w.

- First Day.
- 58 Seven, Sketches for Heads and Figures in the Last Judgment, &c. on two sheets. *Maccioni*  
From Mr. Ottley's Collection.
- 59 Three, Studies of a Figure, in black chalk; another Figure on the reverse of one of them. *Go*  
From the same Collection.
- 17 60 One, a Study of Horses, &c. free pen. A Sketch on the back for the Statue of Christ in the Minerva. Red chalk, very fine. *Walker*  
Size, 11 h. 7½ w.  
From the same Collection.
- 116, 61 One, the Dead Rising; the principal Group in the Last Judgment. Fine broad pen. CAPITAL. *~6c*  
Size, 10 h. 16 w.
- 116, 62 One, a Study for the Drapery of Judith in the Capella Sistina, in black chalk, heightened. Very fine. *~9?*  
From the Coll. of Sir Joshua Reynolds.
- 117-63 One, a Sheet of Sketches of several Figures, most spirited Pen Drawing. *Walker*  
REVERSE, a Woman sitting, seen on the back, with a Child on her Shoulder, and dipping her hand in a basin. A Design for a Group executed with some slight variations in the Cieling of the Sistine Chapel, an Engraving of which accompanies the Drawing.  
Size, 8 h. 11 w.
- 13 64 One, the Holy Family with St. John. The Child asleep on the kuee of the Virgin, St. John with his finger on his lips. Red chalk, highly finished. *Ford*  
Size, 11 h. 9½ w.
- This design of Michelagnolo is well known both from the pictures and prints of it, in which there are several slight variations. The subject is the same as that of the celebrated Picture belonging to Mr. Dawson, of Manchester.

- 65 Two, a Group intended for the Compartment of the First Day.  
Deluge, in the Cieling of the Capella Sistina. Pen  
and bistre heightened. *St. Peter*  
*Size, 11 h. 8 w.*  
From the Collection of P. H. Lanckrinck.
- A Grotesque Figure with a Yoke on, a Helmet and other Studies. *Size, 6½ sq.*  
From the Collections of Jon. Richardson and Lord Spencer.
- 66 Two Designs on one sheet for Groups in the Capella Sistina. A Charity, &c. Black chalk, CAPITAL. *Cater*  
*Size, 11 h. 17 w.*  
From the Collection of Lamberto Gorí, afterwards Mr. Ottley's.
- 67 Two, the Holy Family with St. Elizabeth and St. John, a SUPERB COMPOSITION. Free pen and washed. The head of Joseph strongly resembles the Portrait of Michelagnolo. *Cesare*  
*Size, 14 h. 9½ w.*  
This inestimable Drawing is accompanied by another representing the Head of the Virgin in nearly a similar character. A fine Pen Drawing. *Size, 4½ h. 3½ w.*
- 68 One, a Sketch for the upper part of the Picture of the Holy Family, in the Palazzo Buonarotti at Florence, one of his last works. Free pen and wash. *Fabroni*  
*Size, 4½ h. 8 w.*  
The whole composition is engraved in the Etruria Pittrice, and the Print accompanies the Drawing. From Mr. Ottley's Collection.
- 69 One, Design of a Draped Figure of a Prophet sitting and turning over the Leaves of a Book, which was afterwards adapted to a female character in the Sybilla Erythræa in the Capella Sistina; a sketch with a free pen, remarkable for its simplicity and grandeur. *70*  
*Size, 11½ h. 9 w.*

- First Day. REVERSE, two Sitting Figures finely draped. Pen and washed.  
From the same Collection.
- 2 11 6 70 One, Design of a Figure intended for the Statue of David, afterwards executed by Michelagnolo with an alteration in one arm. Red chalk, highly finished. *Strelben*  
Size,  $12\frac{1}{2}$  h. 6 w.  
From the same Collection, where it was attributed to Torrigiano.
- 1 3 71 One, a Design for the SYBILLA LYBICA in the Capella Sistina; a most elegant figure; fine Pen Sketch. *Gill*  
Size, 10 h. 6 $\frac{1}{2}$  w.
- REVERSE, a Head in red chalk.  
From the Bonarucci Collection; since Mr. Ottley's.
- 3 3 72 The Elevation of the Brazen Serpent, from a compartment in the Cieling of the Capella Sistina. Black chalk, very highly finished. *Cater*  
Size,  $14\frac{1}{2}$  h. 22 w.
- 1 11 6 73 One, a Figure sitting, largely draped, his Head leaning on his right hand, in an attitude of meditation; Figure of an old Man before him. In bistre, heightened.  
*52.6*  
Size, 15 h. 8 $\frac{1}{2}$  w.  
The principal figure in this Drawing closely resembles the Statue of Lorenzo de' Medici, Duke of Urbino, on his Tomb, in the Chapel of St. Lorenzo at Florenee; an unpublished Print of which accompanies the Drawing.
- 2 11 6 74 One, the Portrait of Biagio Martinelli, Master of the Ceremonies to the Pope, with Asses' Ears, and a Serpent round his Body, introduced by Michelagnolo into his Picture of the Last Judgment, on account of his having said that the Picture was more fit for a brothel than the Pope's Chapel. A very highly finished Drawing in black chalk.  
*60*  
Size,  $16\frac{1}{2}$  h. 11 w.  
From the Collection of King Charles I. afterwards Mr. Barnard's.

- 75 Christ on the Cross, a Figure in the Clouds on each side First Day. of him, in attitudes of Lamentation. Exquisitely finished in black chalk, and undoubtedly one of the most capital Drawings of Michelagnolo : designed for the Marchesa di Pescara.

$15\frac{1}{2}$  h.  $10\frac{1}{2}$  w.

From the Collection of C. Jennings, Esq. with the ancient Print by Niccolò Beatrizet, after the same.

- 76 Christ on the Cross, the same subject as the preceding, but with the addition of the Virgin and Mary Magdalén standing at the foot of the Cross in Lamentation. The Figures in the Clouds are in this Drawing but very slightly sketched in black chalk ; *very fine*.

$18$  h.  $12$  w.

From the Collection of Mons. Marchetti, Bishop of Arezzo, afterwards of Lord Somers, and since of Jonathan Richardson; with remarks on the back in the hand writing of Jon. Richardson the son.

This Drawing has also belonged to Mr. Barnard.

- 77 Soldiers seen on the back ascending the Steps of a building; designed for a Group in the Picture of the Martyrdom of St. Peter; in black chalk; one of the latest works of Michelagnolo, most highly and correctly finished. A CAPITAL DRAWING.

$11$  h.  $7$  w.

- 78 A Dream of Michelagnolo, expressive of his resentment against the persons employed under him in building the Church of St. Peter's. A figure (marked Gio. Scultore) representing his own Portrait, is seen issuing, in great wrath, from an Arcade; and five naked Figures, pursued by Serpents, are making their escape by different ways. At the bottom is written, in his own hand, " *Sognio fatto adi 16 di Aprile*

First Day.

1560, *la notte della domenica seconda dopo pasqua.*"  
Spirited pen, **VERY CURIOUS.**

7 h. 9 w.

From Mr. Ottley's Collection.

- 2 . 3 . , 79 A Design from the Collection of Mr. Ottley, described <sup>in his Catalogue</sup> in his Catalogue as "*A Sketch by Michelagnolo for his own Monument. At the bottom the Rivers Arno and Tiber with the Representation of the Laurentian Library and the Church of St. Peter's, his chief works in Architecture. The Compartment in the centre represents Michelagnolo when a boy received by the Arts into the Garden of Lorenzo de' Medici, where he began by designing from the remains of Ancient Sculpture; on either side, the guardian genius of Buonarotti triumphing over Envy and over Death. Above his sarcophagus appears the Figure of Fame sounding his praises with three trumpets, as a sculptor, a painter, and an architect. FINE PEN, MOST INTERESTING.*"  
*v. Mr. Ottley's Catal. No. 1678.*

8 h. 6 w.

Notwithstanding the authority of so distinguished a judge in works of art, it is presumed that this Drawing is not by Michelagnolo, but is the design for the principal front of the Catafalco, erected in the Church of St. Lorenzo at Florence, on the occasion of his funeral, which was attended by the Grand Duke of Tuscany, and of which a very particular account is given by Vasari, in his Life of Michelagnolo; from which it appears, that all the principal artists of Florence united in honouring his memory, by erecting this immense, though temporary, structure; and in particular, that the figure of the Tinier was executed in imitation of a Statue of Marble by Giovanni Castello, and that of the Arno by Battista di Benedetto; that the representation of Lorenzo de' Medici, introducing Michelagnolo when young into the Gardens of the Medici, was painted in Chiaro Scuro by Mirabello and Girolamo del Crocifissajo; and that the figure of fame at the top was executed larger than life, by Zanobi Lastricati,





the sculptor, who had the direction of the whole, and who, it is not improbable, was the designer of the present sketch. First Day.

It further appears from Vasari, that the Catafalco was only suffered to remain a few weeks after the funeral, for the inspection of the public; so that this drawing is now probably the only remaining representation of a work intended to confer the highest honours on Michelagnolo, and which employed the talents of the first artists of the time.

12. 80 The Interior of the Great Hall in the Palazzo Farnese at Rome, with three Groups of Figures in the Niches, resembling the style of Michelagnolo; and thus noticed in the *Descrittione della Citta di Roma* (1779) vol. ii. p. 204:

*"Nella gran Sala (del Pallazzo Farnese) vi sono &c. ed un gruppo grande di Alessandro Farnese coronato dalla Vittoria, con la Fiandra dinanzi a lui inginocchiata ed il fiume Escaut (Scheldt) incatenato sotto i suoi piedi."*

9 h.  $15\frac{1}{2}$  w.

The works of Michelagnolo either in Painting or Sculpture are not numerous; the former he disliked, and the latter is necessarily slow in its productions. It is therefore in his Drawings only that he is correctly known beyond the Alps. They bear the decisive character of his genius, and may be distinguished by their being evidently intended for sculpture rather than for painting. Every thing is formed in large and simple masses; and hence the features, the limbs, and even the draperies of his figures are sublime.

Mariette observes that the Drawings of Michelagnolo are met with both as sketches and finished compositions. In the former he gave way to his bold and original genius, and appears in some degree a creator. In the latter he finished his work as highly as possible, preparatory to his executing it in fresco. Specimens of both of these occur in the present Collection.

First Day,

BACCIO BANDINELLI.

*Lanzi, I. 135.**b. 1487, d. 1559.*

- 81 Two, a Sheet of two Studies for the Statue of Adam to accompany that of Eve in the Group in the Choir of S. Maria del Fiore, at Florence. Pen drawing.

*16 $\frac{1}{2}$  h. 11 w.**Vatton*

Studies for the Head, and one Arm of the same Figure.  
Red chalk, VERY FINE.

*14 $\frac{1}{2}$  h. 10 $\frac{1}{2}$  w.*

From Sir Peter Lely's Collection.

- 82 Three, a Man tying on his Sandal; an academy figure.  
Free pen.

*9 h. 11 w.**Tate*

Two Figures on one Sheet, from the antique. The Judgment of Paris; a circle. Pen drawing.

- 83 Hercules; an academy figure in red chalk, highly finished.

*11 h. 9 w.**90*

BARTOLOMMEO DELLA PORTA,

Called FRA BARTOLOMMEO. *Lanzi, I. 150.**b. 1469, d. 1517.*

- 84 Two, the Virgin Ascending to Heaven; a sketch in black chalk on a red ground.

REVERSE; the same subject varied.

*8 h. 6 w.*

From the Collection of Sir Joshua Reynolds.

A Figure sitting, and reading a Tablet. Black chalk on red ground.

*8 $\frac{1}{2}$  h. 6 $\frac{1}{2}$  w.*

From the same Collection.

- 85 Two, St. Paul under an arched way, attended by two

*Tate*

other Saints. A SUPERB DESIGN in red chalk, but First Day.  
much injured.

13 h. 9 w.

From the Collection of Jon. Richardson, afterwards Mr.  
Barnard's.

A Saint, full robed. Bistre. FINE.

5 h. 2 $\frac{1}{2}$  w.

86 Two, Dead Christ, with Virgin and Saints; painted in *black*  
one of the Churches at Florence. Black chalk on  
brown ground.

9 h. 13 w.

The same subject varied. Ditto.

10 h. 13 w.

Both these Drawings differ considerably from the Picture,  
as may be seen on comparing them with the Print from it,  
which accompanies them.

87 One, Virgin and Child seated on a Tribune, Saints  
adoring.

10 h. 8 w.

From Lord Spencer's Collection.

88 The Virgin and Child, two Angels playing on Musical  
Instruments; black chalk heightened, on a brown  
ground. MOST CAPITAL.

8 h. 6 $\frac{1}{2}$  w.

From the Collection of the Earl of Arundel, in whose hand  
the name of the painter *Frate Bartolomeo* is written. Af-  
terwards Mr. Richardson's.

The original design for the Altar Picce in the Church of St.  
Mark, at Florence, mentioned in *Lassell's Voyage of Italy*,  
vol. i. p. 197.—v. the MS. observations at the back of the  
Drawing.

DANIELE RICCIARELLI,

Called DANIELE DI VOLTERRA. *Lanzi*, I. 148.

died 1566.

89 One, Adam & Eve expelled from Paradise; black chalk,  
highly finished.

11 h. 12 w.

First Day.

ANDREA VANNUCCHI,

Called ANDREA DEL SARTO. *Lanzi, I.* 156.*b.* 1488, *d.* 1530.90 Two, a Sheet with two Drawings of Figures, one of them from Sir P. Lely's Collection. *Fred*

The Salutation; a design for the celebrated Picture in the Scalza, at Florence. Black chalk.

6 *h.* 7  $\frac{1}{2}$  *w.*

From Richardson's Collection, afterwards L. Spencer's.

91 One, the Return of Cicero, borne in triumph on the shoulders of his fellow Citizens; in allusion to the return of Cosmo de' Medici from his banishment. A sketch for the picture at Poggio Cajano, afterwards executed by Franciabigio. Red chalk, *very fine*. *Kitter*8  $\frac{1}{2}$  *h.* 9  $\frac{1}{2}$  *w.*DOMENICO BECCAFUMI, *Lanzi, I.* 87, &c.

Called MECARINO.

*b.* 1486, *d.* 1551.92 One, Figure of an Apostle. Pen and bistre, **VERY FINE.**16 *h.* 6 *w.* *Chiaro*

From the Collection of Sir Joshua Reynolds.

This is a design for one of a set of the Apostles, intended to be engraved by the painter himself, in Chiaro Seuro, two of which set are mentioned by Vasari, and are in this Collection; but it does not appear that the present figure was ever engraved.

BALDASSARE PERUZZI. *Lanzi, I.* 314.*b.* 1481, *d.* 1536.93 Four, three Subjects on one Leaf, *viz.* a Female Figure in Meditation. Free pen. *Carlo*

Design for a Medallion of Clement VII. Apollo and First Day.  
the Muses on Mount Parnassus.

From Mr. Ottley's Collection.

The Virgin and Child, Christ playing with the Lamb.

5 h. 3 w.

From Richardson's Collection.

94 Two, the Seven Sorrows of the Virgin. Pen and bistre  
wash, VERY FINE. *12 h. 8½ w.*

From Richardson's Collection.

ROSSO ROSSI,

Called ROSSO FIORENTINO. *Lanzi, I. 166.*

*died 1541.*

A Grotesque Architectural Design, with Figures, Fruit,  
&c.

9 h. 7 w.

GIACOMO SANSOVINO. *Lanzi, I. 184.*

*b. 1479, d. 1570.*

95 Two, a Superb Design for the temporary Façade of a  
Public Building with statues, bas-reliefs, and histo-  
rical designs, &c.; on occasion of a public rejoicing  
at Florence. Pen and bistre, *very fine.*

19 h. 14 w.

From Mr. Talman's Collection.

Interior and Cieling of a Hall, with Statues and Deco-  
rations. Pen and bistre.

13½ h. 8 w.

From Richardson junr.'s Collection.

96 Design for a temporary Façade of a Public Building in  
the Pontificate of Clement VII. *VERY FINE.*

22 h. 15 w.

Successively in the Collections of P. H. Lanckrinck, Sir Peter  
Lely, Mr. Hudson, and Mr. C. Rogers.

First Day.

MARCELLO VENUSTI. *Lanzi, I.* 145, &c.

11. 97 The Circumcision. A CAPITAL DRAWING, highly finished in pen and bistre.

9 h.  $7\frac{1}{2}$  w.*Steben*

## GULIELMO DELLA PORTA.

Design for the Sepulchre of Paul III. executed under the direction of Michelagnolo, in the great Tribune of St. Peter's, at Rome. Pen and bistre, VERY FINE.

13 h. 8 w.

GIORGIO VASARI. *Lanzi, I.* 186.

b. 1512, d. 1574.

13. 98 The Triumph of Cybele Pen and bistre; an oval.

11 h.  $8\frac{1}{2}$  w.*Steben*

The original, from which Mr. Rogers has published a fac-simile in his "Imitations of Drawings," 2 vols. folio.

3. 99 The Congress of Cremona, a finished design in pen and bistre heightened, for the Picture painted by Vasari in the Ducal Palace at Florence, and described by him in his *Ragionamenti*; containing the Portraits of Lorenzo dé Medici, Ercole Duke of Ferrara, Lodovico Sforza Duke of Milan, the Cardinal of Mantua Legate of the Pope, and others, who met together in 1483, for settling the peace of Italy.—  
CAPITAL.

9 h. 15 w.

*Steben*

Formerly in the Collection of M. Crozat, afterwards in that of P. I. Mariette, 1741.

PIERINO BONACCORSI,  
Called PIERINO DEL VAGA. *Lanzi, I.* 170.

b. 1500, d. 1547.

12. 100 Two, a Group of Figures. Pen and bistre.

6 h. 4 w.

*Steben*

A Group of Figures in Conversation. Ditto, unfinished. First Day.

9 h. 11 w.

From Sir Peter Lely's Collection, afterwards Richardson's.

- 101 Two Façades of Interior Ornaments, on one sheet. Pen and Indian ink, VERY FINE.

5 h. 16 $\frac{1}{2}$  w.

From the Cabinet of Count Geloso.

- 102 Two, Design of a Façade of an Interior, with Sculptures and Pictures. Pen and bistre heightened.

7 h. 15 w.

Sketches of Figures, &c.—3 compartments.

- 103 One, Neptune and Amphitrite. A frieze; free pen; washed, MOST CAPITAL.

7 h. 38 w.

- 104 One, St. Helena avowing her Adherence to Christianity. Fine pen and Indian ink, CAPITAL.

9 $\frac{1}{2}$  h. 6 $\frac{1}{2}$  w.

- 105 One, Clelia and her Companions, escaping from the Camp of Porsenna. Pen and bistre, strongly heightened, VERY FINE.

12 h. 17 w.

- 106 One, David Dancing before the Ark. Pen and bistre, very highly finished, MOST CAPITAL. Inscribed "Pierino Bonaccorsi 1531, Genova."

11 h. 20 w.

FRANCESCO DE' ROSSI,

Called FR. SALVIATI. *Lanzi, I. 146.*

b. 1510, d. 1563.

- 107 One, Æsculapius and Hygeia. Pen on yellow ground heightened. Style of Michelagnolo.

11 h. 6 $\frac{1}{2}$  w.

From the Collection of Sir Joshua Reynolds.

- First Day.

108 Apotheosis of a Saint, attended by Angels. An angle, CAPITAL. *✓ 103* *✓ 226*  
9 h. 14 w.

From the Duke of Modena's Collection.

109 One, St. Luke writing his Gospel, attended by two Saints. Pen and Indian ink. *✓ 103* *✓ 226*  
13½ h. 11 w.

From the Arundel Collection, afterwards Sir P. Lely's.

110 One, St. Helena avowing herself a Christian before the Emperor; "CHRISTIANA SUM." *✓ 106* *✓ 226*  
5½ h. 16 w.

From Richardson's Collection, afterwards Mr. Rogers's.

BERNARDINO BARBATELLI,  
Called POCCETTI. *Lanzi, I. 213.*  
b. 1542, d. 1612.

111 One, the Salutation. Pen and Indian ink, CAPITAL. *✓ 112* *✓ 226*  
8 h. 11 w.

From Richardson's Collection.

JACOPO DA EMPOLI. *Lanzi, I. 238.*  
b. 1554, d. 1640.

112 Three, a Group of several Figures. Pen and bistre, fine. *✓ 114* *✓ 226* *Ford*  
5 h. 4½ w.

From Lord Spencer's Collection.

Two Figures, wrestling. Ditto. A study.  
5 h. 4 w.

A Friar Preaching.

From the Collection of Count Caylus.

ALESSANDRO CASOLANI. *Lanzi, I. 356.*  
b. 1552, d. 1606.

113 One, the Holy Family with St. John, St. Elizabeth, &c. *✓ 115* *✓ 226*  
Pen and bistre, CAPITAL.  
13 h. 9 w.

From the Collection of Mr. C. Rogers.





LODOVICO CARDI,

First Day.

Called CIGOLI.

*Lanzi, I. 229.*

b. 1559, d. 1613.

- 114 One, Francis, Son of Cosmo I. being admitted by his Father to a share in the Government, receives the homage of the Senate. Pen and bistre, A CAPITAL DRAWING.

11 h. 16½ w.

MATTEO ROSELLI.

*Lanzi, I. 240.*

b. 1578, d. 1650.

- 115 Two Historical Pieces. Pen and bistre. Lunettes. From Mr. Hone's, and the Duke of Argyle's Collections. (v. his Cat. No. 24.)

VENTURA SALIMBENI.

*Lanzi, I. 359.*

b. 1557, d. 1613.

- 116 Three, the Beheading St. John in Prison. Pen and bistre.

6 h. 4½ w.

A Female Saint at Prayers. Ditto.

5 h. 7 w.

The Virgin surrounded by many Saints. Ditto, arched,

VERY FINE.

8 h. 10½ w.

Formerly in Mr. Ottley's Collection, marked W. Y. O.

CRISTOFORO RONCALLI,

Called POMERANCIO. *Lanzi, I. 122, &c.*

b. 1552, d. 1626.

- 117 One, IL PADRE ETERNO, with the Host of Angels. VERY FINE.

7 h. 10 w.

From Lord Spencer's Collection.

First Day. 118 Two, the Nativity. Pen and Indian ink, fine. *Lanzi, I.* 360.  
 118 118 8½ h. 7 w.

FRANCESCO VANNI. *Lanzi, I.* 360.  
*b. 1565, d. 1609.*

A Group of three Females, &c. Very free pen.  
 7 h. 5 w.

From Richardson junr.'s Collection, afterwards Sir Joshua Reynolds's.

119 One, the Death of St. Francis. Pen and bistre. *Lanzi, I.* 360.  
 CAPITAL.  
 13 h. 10 w.

PIETRO BERETTINI,  
 Called PIETRO DA CORTONA.

*Lanzi, I.* 272.

*b. 1596, d. 1669.*

120 One, St. Sebastian and the Angel Gabriel. The Angel points to the Virgin in the Clouds, and the Saint is kneeling in adoration. CAPITAL.  
 9 h. 7 w.

From Mr. Holditch's Collection, afterwards Lord Spencer's.

121 One, the Martyrdom of St. Catherine. Black chalk ;  
 a Lunette. CAPITAL. *Lanzi, I.* 273.  
 8 h. 21 w.

ANTONIO TEMPESTA. *Lanzi, I.* 224.  
*b. 1555, d. 1630.*

122 One, a Roman Augury. Pen and bistre. Very fine. *Lanzi, I.* 224.  
 7 h. 10 w.

PIETRO TESTA. *Lanzi, I.* 261.  
*b. 1617, d. 1650.*

123 One, Nymphs and Cupids in a Landscape. Pen and  
 bistre. *Lanzi, I.* 262.  
 9½ h. 13½ w.

BENEDETTO LUTI. *Lanzi, I.* 279. First Day.

*b. 1666, d. 1724.*

124 Two, the Magdalen Fainting. Black chalk; fine.

10 h. 8 w.

From Sir Joshua Reynolds's Collection.

### GIOVANNI DA SAN GIOVANNI.

The Assumption of the Virgin. Red chalk, FINE.

15 h. 11 w.

From Mr. C. Rogers's Collection.

ANT. DOM. GABBIANI. *Lanzi, I.* 277.

*b. 1652, d. 1722.*

125 Two, Christ saving Peter. On a blue ground, heightened.

11 h. 7½ w.

G. B. CIPRIANI. *Lanzi, I.* 288.

*d. 1790.*

A Group of Bacchantes. Bistre.

5½ h. 8½ w.

126 Two, a Study of two Female Figures.

7 h. 5 w.

Vulcan, Venus, and Cupid. Heightened; fine.

9 h. 6 w.

127 Two, Moses Striking the Rock. Red chalk, CAPITAL.

13 h. 11 w.

### F. BARTOLOZZI.

A Warrior on Horseback, guided by Fame. Several Figures kneeling.

9 h. 11 w.

First Day.

## GENOESE SCHOOL.

LUCA CANGIAGIO, or CAMBIASO. *Lanzi, V.* 299.*b. 1527, d. 1585.*

- 128 One, a Group of three Boys, two of them supporting a Compartment; the third seated below. In the Compartment is inscribed "DA LUCA CAMBIAGIO GENOVESE; AMBIDESTRO. LUCA GIORDANO COPIÒ IN ROMA." Pen and bistre.

8 h. 11 w.

- 129 Two, a Group of four Boys or Angels; the principal Group in the fine Print etched by Guido Reni after this master. (*Cat. of Prints, 749.*) Pen and bistre.

8 h. 10 w.

A Group of Angels; the intire subject of the Print.  
A fine drawing, but greatly defaced. Bistre wash.

16 h. 11 w.

- 130 One, the Holy Family; the Virgin seated between two trees, with the Child on her knee, foreshortened. St. Joseph behind looking towards the infant. Pen and bistre, *an exquisite production.*

10 h. 7½ w.

- 131 Two, the Marriage of St. Catherine; St. Joseph behind, looking over the branch of a tree.

13 h. 9½ w.

From Lord Spencer's Collection.

Madonna and Child. Pen and bistre, strongly washed with great effect.

5 h. 7 w.

- 132 One, Venus and Cupid caressing. A pen drawing,  
EXTREMELY FINE.

12 h. 7½ w.





✓ - 133 Two, the Death of Adonis; Cupid weeping. Pen. First Day.  
 13 h. 9 w. *Eaten*

Venus attiring. Pen, VERY FINE.

From Richardson's Collection, afterwards Sir J. Reynolds's.

14 h. 10 w.

✓ - 134 One, a Charity; a Woman seated, with three Children. *Col*

Strong pen.

14 h. 11 w.

From the Arundel Collection.

✓ - 135 One, the Four Evangelists with their Symbols; a grand composition, designed with the greatest spirit and effect. *Galler*

17 h. 11½ w.

✓ - 136 One, Apollo and Marsyas contending before Midas; sketched in the same style as the last. *Col*

18 h. 13 w.

✓ - 137 Two, the Scourging of Christ. Pen and indigo wash. *F.M.C.*  
 16½ h. 11 w.

Holy Family with St. John; the Virgin seated under a tree. Pen and bistre wash.

14 h. 10 w.

✓ - 138 Two, St. Francis receiving the Stigmata. Pen and *Col*  
 bistre.

16 h. 11 w.

A Sacrifice; a Woman Bathing, and a female attendant. Pen and bistre wash; octagon.

7 h. 13 w.

✓ - 139 Two, Holy Family with St. John; the infant in the arms of Joseph; an Angel crowning the Virgin. Pen and bistre, highly finished. *Eaten*

13 h. 9 w.

Figures of two Saints standing in niches; grandly sketched with the pen.

15 h. 11 w.

First Day.

*13*

- 140** Three, Cupid stringing his Bow.  
10 h. 11 w.

*Walker*

The Conversion of Saul; a most spirited composition.  
7 h. 14 w.

A Group of Angels; very fine, but probably part of  
a larger composition.

8 h. 15 $\frac{1}{2}$  w.

- 141* One, Moses reclining his Head on the Tables of the  
Law. A most spirited pen sketch.

14 h. 11 w.

*Crozier*

- 142* One, St. Jerome and the Lion. On blue paper,  
sketched with the pen, and slightly washed, but with  
surprising spirit and effect.

18 h. 12 w.

*Watson*

- 143* One, a Funeral Procession; a large composition of  
many figures, with great expression and character.  
Pen and bistre. A Lunette.  
11 h. 23 w.

*Walker*

- 144* Two, the Presentation in the Temple; in the cubic  
manner.

5 h. 12 w.

*Walker*

From Lord Spencer's Collection.

The Marriage of Joseph and Mary. Do.

5 h. 12 w.

- 145* One, the Resurrection; finely sketched in the same  
manner, with great effect.

9 h. 12 w.

*Ag.*

- 146* One, Christ led from before Pilate; in the same manner;  
a striking example of the talents of the artist,  
who could express all the varieties of character,  
without marking the features of the face, further than  
by cubes and angles.

10 h. 14 w.

*Crozier*

Notwithstanding the assertion of Mariette, in his Catalogue  
of the collection of Crozat, that a sufficient number of the  
drawings of Cambiaso still remain to compensate for the

loss of the great quantity he is known to have destroyed, First Day. it may be justly said, that in grandeur of conception, truth of drawing, and freedom of hand, he has never been excelled.

**GIOVANNI BATTISTA PAGGI.** *Lanzi, V. 308, 314.*

*b. 1554, d. 1627.*

- 147 Three, a Battle of Centaurs and Sea Monsters, in an *Ornamental circle.* Pen.  
*7 inches square.*

**VALERIO CASTELLI.** *Lanzi, V. 317.*

*b. 1625, d. 1659.*

Christ on the Cross. A very spirited pen sketch.

*10 h. 7 w.*

Dead Christ attended by an Angel. Ditto.

*7 h. 10 w.*

- 148 Two, Adam and Eve lamenting over the dead body of Abel. Finely drawn, pen and wash on blue paper.

*10 h. 7½ w.*

**BENEDETTO CASTIGLIONE.** *Lanzi, V. 335.*

*b. 1615, d. 1670.*

The Adoration of the Shepherds. Bistre.

*9 h. 12 w.*

**BARTOLOMMEO BISGAINO.**

- 149 One, the Holy Family attended by Angels; a choir of angels above. Pen and slight wash on a russet ground; A BEAUTIFUL DRAWING.

*7½ h. 5 w.*

From Lord Spencer's Collection.

- 150 One, the Holy Family with St. John. Red chalk, oval; *Du Roverey* a fine composition.

*4½ h. 7 w.*

From the same Collection.

- First Day. 151 One, the Marriage of St. Catherine. *Most elegantly designed,* on a russet ground, heightened. *Yorck*  
2 18<sup>th</sup> 8 h. 5 w.

From the same Collection.

The Drawings of Biscaino are not only extremely rare, but are justly reckoned amongst the most exquisite specimens of the art.

END OF FIRST DAY's SALE.

## DRAWINGS.

## SECOND DAY's SALE.

## ROMAN SCHOOL.

GENTILE DA FABRIANO. *Lanzi II. 14.* Second Day.*b. 1340, d. 1423.*

152 One, Figure of a Man naked. Bistre, heightened. *Gentile*  
*8 h. 5 w.*

From the Arundel Collection, afterwards Richardson's.

PIERO DELLA FRANCESCA. *Lanzi, I. 56, &c.**b. 1374, d. 1460.*

153 One, an Apostle sitting. Bistre, on a tinted ground, heightened, **VERY FINE.** *P. della Francesca*  
*12 h. 8 w.*

154 One, an Apostle reading. Bistre, heightened. *Ferd*

*10½ h. 7 w.*

From the Collection of King Charles I.

An imitation of this Drawing has been engraved by Metz:  
 the Print accompanies the Drawing.

PIETRO VANNUGGI,  
 Called PERUGINO. *Lanzi, II. 24, &c.*  
*b. 1446, d. 1524.*

155 One, the Holy Family, with St. John and Angels. On *Perugino*  
 a purple ground, heightened, and highly finished.

*7 h. 6 w.*

From Lord Spencer's Collection.

- Second Day.** 156 One, St. Jerome standing, adoring a small Crucifix attached to the branch of a tree; behind him the Lion. Bistre, on a brown ground, *very highly finished.* *Gelario*  
 $12\frac{1}{2} h. 6 w.$
- 157 Two, St. John Preaching in the Wilderness. Bistre, on a brown ground. *Tordi*  
 $10 h. 6 w.$
- The Virgin and Child. Bistre, arched at the top.  
 $14\frac{1}{2} h. 9\frac{1}{2} w.$   
 From Richardson's Collection.
- FRANCESCO FRANCIA. *Lanzi, I. 89, &c.*
- 158 One, the Virgin in Glory, surrounded by Angels. Bistre, heightened. *Hates*  
 $4 h. 5\frac{1}{2} w.$   
 From Sir Jos. Reynolds's Collection, afterwards Mr. Ottley's.
- BERNARDINO PINTURICCHIO. *Lanzi, I. 330, &c.*  
 $b. 1454, d. 1513.$
- 159 One, the Adoration of the Magi. A very highly finished Drawing, tinted as a study for a picture; **EXTREMELY CURIOUS.** *Gelario*  
 $17 h. 12 w.$   
 From the Cabinet of Count Geloso.
- RAFFAELLO SANZIO d' URBINO. *Lanzi, I. 331, &c.*  
 $b. 1483, d. 1520.$
- 160 One, the Infant St. John. Pen and bistre, heightened. *Walter*  
 $6 h. 3 w.$   
 From Richardson's Collection, afterwards Lord Spencer's.
- 161 One, Portrait of Alexander VI. In black chalk, on a brown ground. *Gelber*  
 $10\frac{1}{2} h. 7 w.$   
 Successively in the Collections of the Earl of Arundel, Mr. Richardson, and Sir Joshua Reynolds.

- 162 One, St. Jerome on his knees. Black chalk, on brown paper. Second Day.  
*Ottley*  
 $10 h. 7\frac{1}{2} w.$   
 From Mr. Ottley's Collection.
- 163 One, the Virgin kneeling, adoring the Infant lying on the ground before her. Indigo and bistre, on a blue ground heightened. *Extremely fine.* *Chiaro*  
 $10 h. 9 w.$   
 From the Collection of Sir P. Lely, afterwards Lord Spencer's.
- 164 One, Earthquake, a gigantic figure. Pen and bistre. *Blackon*  
 This subject was painted by Raffaelle in chiaro-scuro, in one of the friezes below the great pictures in the Vatican.  
 $9 h. 8\frac{1}{2} w.$   
 From the Collection of Richardson the younger.
- 165 One, Head of a young Man with flowing hair, size of small life. Black chalk on a brown ground. *Séver*  
 $10 h. 8 w.$   
 From the Collection of Mr. Richardson, who has written on the back,  
 " ————— *Ut sibi quiris*  
*Speret idem, sudetque multum frustraque laboret*  
*Ausus idem; tantum series juncturaque pollet!*  
*Tantum de medio sumptis accedit honoris!"*  
*Hor. Ep. ad Pis.*
- 166 One, the Virgin, Child and St. John, in a rocky landscape. Fine broad pen. *Luter*  
 $10 h. 7 w.$   
 A Drawing of nearly the same subject is in the Collection of R. P. Knight, Esq. a Print in imitation of which, by Metz, accompanies this Drawing.
- 167 One, the Presentation in the Temple, a composition of twelve figures. Red wash; highly finished *Fed.*  
 $8 h. 11 w.$   
 From the Cabinet of Timoteo d'Urbino, one of the pupils of Raffaelle, who had a fine collection of his drawings; af-

Second Day.

terwards in those of P. H. Lanckrinck, Sir P. Lely, and Jon. Richardson.

- 335* 168 One, the Madonna and Child, with Elizabeth and St. John. Pen and black chalk, on a brown ground.—  
CAPITAL.

12 h. 15 w.

*Esdale*

From the Collection of the King of Naples at Capo di Monte, a design for a picture in the same Cabinet; afterwards Mr. Ottley's. *V. his Catalogue*, No. 1598.

- 116* 169 One, a Study for part of the great picture called *The Dispute on the Sacrament*, composing a group of many figures, some of which are omitted, and others altered in the picture. In indigo, highly heightened and finished, but on one side considerably decayed.

10½ h. 18 w.

*Walker*

- 475* 170 One, a Study for part of the picture of the Coronation of Constantine. A surprisingly free and spirited sketch, in black and red chalk. MOST CAPITAL.

14 h. 10 w.

*Esdale*

From the Collection of Jon. Richardson. This Drawing has been imitated in aqua tinta. The Print accompanies the Drawing.

- 116* 171 One, the Coronation of Constantine—the chief part of the composition; in black and red chalk: there are some slight alterations from the picture. The bottom corner to the left is unfinished.

10 h. 15. w.

*Garrap*

- 2* 172 Two, a Female Figure, from the antique, finely draped, her left hand supporting an anchor. Fine pen, on a brown ground.

8 h. 6 w.

*Ford*

From Richardson's and Sir Joshua Reynolds's Collections.

Two Female Figures and a Child. Red wash; formerly ascribed to Raffaelle, but attributed by Richardson to Valerio Vicentino.

7 h. 4 w.

From the Collections of Sir P. Lely, Richardson, and Lord Spencer.

- 3/13* 173 One, the destruction of the Host of Pharoah in the Red Sea; the design for one of the Scripture histories, painted by Raffaelle in the Vatican. Pen and bistre.

EXTREMELY FINE.

8 h. 12 $\frac{1}{2}$  w.

From the celebrated Collection of M. Jabach, and described in his Catalogue as " *Une Etude pour un sujet du Tableau de la Bible, qui est au Vatican.*"

- 1/10* 174 Two, a figure of a Man, from the antique, supporting his drapery in his right hand, a shield in his left; pen drawing.

9 h. 6 w.

From Sir P. Lely's Collection, afterwards Richardson's Sketches of three Figures from the antique. Fine pen.

9 h. 6 w.

- 1/10* 175 Two, a Woman on her knees spinning; free pen sketch.

6 h. 5 w.

From the Collection of Padre Resta, who has described it in his *Purnaso de' Pittori*, p. 61, as " *una Donna ginocchione, che fila, di Raffaelle d' Urbino;*" afterwards in Richardson's Collection.

'The finding of Moses; pen sketch; octagon.

7 h. 7 w.

From Sir Joshua Reynolds's Collection.

- 1/4* 176 One, Cupid and Psyche pleading their cause before the assembly of the Gods; red chalk.

9 h. 18 w.

From Richardson's Collection.

Second Day.

*After Raffaelle, by other Masters.*

- 2 4 177 One, the Queen of Sheba visiting Solomon, by *Cesare da Nebbia*. In bistre, highly finished, and CAPITAL.  
 $8\frac{1}{2} h. 9\frac{1}{2} w.$  *L'Isle*  
 From the Cabinet of Count Geloso.
- 2 5 178 Three Semicircles or Lunettes, by *Ugo da Carpi*, from the figures in chiaro scuro under the great pictures in the hall of Constantine, representing the sainted Popes Damasus, Leo I. and Silvester, reading or writing; each of them attended by two angels. *v. Bellori, Descrittione, &c. p. 150.* *Vord*  
 $7 h. 11 w.$
- 2 6 179 Eight pieces of the History of the Old Testament, drawn with great spirit and effect, by *P. san Bartoli*. Indian ink, on a brown ground, heightened, and highly finished. *S.*  
 $3 h. 9 w.$
- 3 3 180 Three, Portrait of Dante—a figure writing, and a group of heads; from pictures in the Vatican. Black chalk. *Geloso*  
 $b. 1492, d. 1546.$
- GIULIO PIPPI,  
 Called GIULIO ROMANO. *Lanzi, II. 86, &c.*
- 12 181 Two, an Eagle. Bistre. *L'Isle*  
 $3\frac{1}{2} h. 7 w.$   
 From Sir P. Lely's Collection.
- Two Nymphs carrying an Infant on a wreath of flowers. Bistre, heightened.  
 $5\frac{1}{2} h. 7 w.$
- 13 182 One, horse and foot Roman Soldiers from the Trajan Column. In bistre; A CAPITAL DRAWING. *Vord*  
 $17 h. 11 w.$

- 2 13* 183 One, Venus withholding Mars from pursuing a fugitive; a design for one of the pictures in the Palace of the T. at Mantua—a considerable *pentimento* appears in the figure of Venus. Fine free pen. *Geben*

9 h. 15 w.

From the Collection of Jon. Richardson, who has quoted on the back the verses of Lucretius,

" *Nam tu sola potes tranquilla pace jutare  
Mortaleis, &c.*"

afterwards Lord Spencer's.

- 4 15* 184 One, the Resurrection of Christ. Pen and bistre; for the picture in the Orgagno at Milan. *Milano*

15 h. 11 w.

- 4 17* 185 One, the Battle of Constantine and Maxentius. A CAPITAL DRAWING, in three sheets, in bistre; highly finished, and very spirited. *Wiesen*

16½ h. 44 w.

- 4 13* 186 One, the Discovery of Achilles. Pen and bistre. *Co*

9 h. 15 w.

- 4 13* 187 Two, a Captive King, from a mutilated antique statue. Pen and bistre. *2.000.000*

15 h. 8 w.

A River God with his urn.

4 h. 9 w.

From Lord Spencer's Collection.

- 4 17* 188 Four, from Antique Statues. Fine pen. *Fond*

- 4 13* 189 Two, from the Story of Dido and Æneas, in the Palace of the T. at Mantua. Beautiful compositions, but greatly defaced and injured by time. One, an octagon, in bistre. *Geben*

Second Day.

POLIDORO CALDARA,  
Called POLIDORO DA CARAVAGGIO.

*Lanzi, II. 92, 304.*

*d. 1543.*

- 190 Three, Processions, &c. in imitation of the antique ;  
in one sheet. 200

From the Cabinet of Count Geloso.

One, a Frieze of various Figures ; on a blue paper,  
bistre, heightened ; probably Agrippina receiving the  
ashes of Germanicus.

9 h. 20 w.

- 191 One, a Bacchanalian Procession, in the same manner. 200

9 h. 16 w.

- 191 Two, a Christian compelled to Worship Idols. 240

9 h. 12 w.

Niobe and her Children.

9 h. 11 w.

FEDERIGO BAROCCI. *Lanzi, I. 226. II. 147.*

*b. 1528, d. 1612.*

- 192 One, St. Francis on his Knees receiving his Pardon ; a  
study for the picture in the church of St. Francis at  
Urbino. On a blue ground, heightened. 200

11 h. 7½ w.

From the Sagredo Collection, afterwards Mr. Chas. Rogers's.

- 193 One, the Holy Family attended by Angels ; in the  
back-ground the slaughter of the innocents. Chalks  
and red tint, very spirited. 300

11 h. 8 w.

- 194 One, the Holy Family, with St. Elizabeth and St. John. 300

12½ h. 9 w.

A capital design of the master, from Count Caylus's Collec-  
tion.

- 195 One, the Marriage of St. Catherine. A beautiful and  
highly finished drawing, in bistre. 250

12 h. 10 w.

From the Collection of Richardson the younger.

- ✓ 196 One, Head of a Female in crayons: small life, very fine. Second Day.  
 ✓ 197 Two, a finished Study for the Head of St. Francis, size <sup>Crayon</sup> ~~Gelen~~ of life. Great expression, in crayons.

A Study of two Heads, for the same.

“ *Les Etudes du Baroque au Pastel sont tres difficiles à trouver bien conservées, à cause du peu de matière qui a été employé. Ses têtes sont particulièrement recherchées.*” *Cat. du Duc de Tallard.*

GIO. BATT. DELLA MARCA,

Called LOMBARDELLI. *Lanzi, II. 122.*

*b. 1532, d. 1587.*

- ✓ 193 One, the Martyrdom of St. Peter and St. Paul; a composition of many figures. In bistre. <sup>Ellenius,</sup>  
 ✓ 199 Two, the Martyrdom of St. Laurence. Pen and bistre. <sup>Foote</sup>  
 REVERSE, a sketch of the Virgin, Child and Saints.

10 h. 8 w.

The Virgin and Child, with St. Jerome.

7 h. 6 w.

From Hone's Collection.

RAFFAELLO MOTTA,

Called RAFFAELLINO DA REGGIO. *Lanzi, II. 119.*

*b. 1550, d. 1578.*

- ✓ 200 Three, an Ecce Homo. Pen and bistre. <sup>Ellenius</sup>  
 4½ h. 4 w.

Christ, with the Cross, appearing to the Virgin; do.

5 h. 4 w.

Design for the Façade of a building, with allegorical figures, inscribed,

EVEEXIT AD AETHERA VIRTUS.

10 h. 10 w.

- Second Day. 201 Two, the Virgin and St. John; a study for part of a Crucifixion. *Elizabet*  
 ~ 10 ~ 15 h. 11 w.
- Figures of two Holy Women with lamps. 11 h. 7 w.
- TADDEO ZUCCARO. *Lanzi, II. 103, &c.*  
*b. 1529, d. 1566.*
- 202 Two, an Historical Piece, on blue paper; a Lunette. *Elizabet*  
 ~ 10 ~ 5  $\frac{1}{2}$  h. 11 w.  
 From Sir J. Reynolds's Collection.
- A Pope exorcising an evil Spirit. 12 h. 9 w.
- ~ 13 ~ 203 One, a Priest at the Altar, giving his benediction to a person kneeling. Very fine. *Elizabet*  
 ~ 13 ~ 9 h. 13 w.
- ~ 13 ~ 204 One, Christ Preaching in the Temple; in bistre, highly finished. A CAPITAL DRAWING. *Elizabet*  
 ~ 13 ~ 9 h. 14 w.  
 From Mr. Hudson's Collection.
- FEDERICO ZUCCARO. *Lanzi, II. 110, &c.*  
*d. 1609.*
- ~ 14 ~ 205 Two, a Saint performing a miracle, by restoring a peasant to his shape; before him an ass. Pen and bistre; a Lunette. *Elizabet*  
 ~ 14 ~ 6 h. 11 w.  
 Public Rejoicings in a city; a spirited sketch. 6 h. 11 w.
- ~ 13 ~ 206 Two, a Female figure in a triumphal car driving over another woman, who appears to cry for mercy. Pen and indigo, heightened. This drawing much resembles the manner of Fr. Salviati. *Federico*  
 ~ 13 ~ 8 h. 12 w.

The Pope seated at the great door of St. Peter's, receiving the submission of a person who is prostrate before him, in the midst of an immense multitude, with buildings. Finely designed. Bistre.

10 h. 8 w.

*2 4 - 207* One, two Saints kneeling, and many other persons in prayer. The figures finely designed, and full of character. A capital drawing of the master.

9 h. 14 w.

MICHELAGNOLO AMERIGI,  
Called DA CARAVAGGIO, *Lanzi*, II. 144.  
*b. 1569, d. 1609.*

*4 / 2 - 208* Two, a Sketch of Figures.

From Richardson's and Sir Joshua Reynolds's Collections.

MICHELAGNOLO CERQUOZZI,  
Called DELLE BATTAGLIE. *Lanzi*, II. 204.  
*b. 1602, d. 1660.*

A Cavalier and two attendants on horseback.

4  $\frac{1}{2}$  h. 5  $\frac{1}{2}$  w.

ANDREA SACCHI. *Lanzi*, II. 176.  
*b. 1600, d. 1661.*

*4 // - 209* One, whole length figure of a Man, largely draped. *Red chalk.*

16 h. 10 w.

CIRO FERRI. *Lanzi*, II. 219.  
*b. 1634, d. 1689.*

*4 5 - 210* Two, St. Luke painting the Virgin. A free pen sketch, washed with bistre.

10 h. 6 w.

Second Day. GIOVAN FRANCESCO ROMANELLI. *Lanzi*, II. 213.

*b. 1617, d. 1662.*

An emblematical subjeet representing Commerce.  
Highly finished in bistre.

8 h. 13 w.

211 One, the Virgin and Child distributing rosaries. A capital drawing.

*12 h. 8 w.*

From Mr. Holditch's Collection.

GIUSEPPE PASSERI. *Lanzi*, II. 229.

*b. 1654, d. 1714.*

212 Two, the Dead raised; a Saint on his knees in adoration. Pen and bistre, heightened.

*6 h. 4 w.*

An Altar-piece, with St. Peter and St. Paul.

*12 h. 8 w.*

213 One, the exhibition of the Eucharist by Angels—  
Saints adoring. Red chalk and wash.

*13 h. 10 w.*

GIOVANNI ANGELO CANINI. *Lanzi*, II. 168.

*b. 1617, d. 1666.*

214 Two, the Virgin and Child with St. Ann. On a russet ground, heightened. Fine.

*9 h. 6 w.*

From Lord Spencer's Collection.

PIER FRANCESCO MOLA. *Lanzi*, II. 174.

*b. 1621, d. 1666.*

Nymphs and Satyrs Dancing. A very slight but spirited pen sketch.

*5 h. 6 w.*

From Richardson's and Sir Joshua Reynolds's Collections.

- 215 One, Aurora, a design for a cieling in the Alt tieri palace at Rome; presented by the eminent painter Sebastiano Conca to the Cav. Luti. *CAPITAL.*

Afterwards in Mr. Charles Rogers's Collection.

GIACINTO BRANDI. *Lanzi, II. 172.*

*b. 1623, d. 1691.*

- 216 One, Studies for a picture of St. Jerome at prayer, attended by an Angel. Finely sketched.

$10\frac{1}{2}$  h. 8. w.

NICCOLO BERETTONI. *Lanzi, II. 227.*

*b. 1637, d. 1682.*

- 217 One, Venus lamenting the death of Adonis. Pen and bistre; an oval. *CAPITAL.*

10 h. 13 w.

- 218 One, Diana visiting Endymion by night. Finely drawn, and strongly washed with bistre; oval.

8 h. 12 w.

CARLO MARATTA. *Lanzi, II. 215, &c.*

*b. 1625, d. 1713.*

- 219 Two, a Sybil. Red chalk.

9 h. 10 w.

An Infant embracing a flower pot. Ditto.

$9\frac{1}{2}$  h.  $8\frac{1}{2}$  w.

From Mr. Holditch's Collection.

- 220 Two, a Study for a Figure, in black chalk.

15 h. 10 w.

From Mr. Holditch's Collection.

Study for an Apostle. Red chalk, on blue paper.

16 h. 10 w.

- Second Day. 221 One, the Death of a Saint, with the administering of the viaticum; bistre heightened, and very highly finished. A CAPITAL SPECIMEN. Oval. *Foto*  
*2/5-* 15 h. 11 w.

From the Duke of Modena's Collection, afterwards Mr. Jennings's.

MARCO BENEFIAL. *Lanzi, II. 236.*

*b. 1684, d. 1764.*

- 2/2-* 222 One, St. Francis holding the infant Jesus; St. Antony and three other Saints beside him. The Madonna sitting on a cloud in a glory of angels, her feet on a crescent. Pen and indian ink. CAPITAL. *Carracci*  
*10 h. 7½ w.*

From Mr. Ottley's Collection, Catalogue No. 141.

The drawings of this master are highly esteemed. In the *Lettere Pittoriche*, M. Mariette earnestly requests his correspondent to obtain one of them from the artist, for his Collection.

GIUSEPPE RIBERA,  
 Called SPAGNOLETTA. *Lanzi, IV. 107.*

*b. 1589, d. 1656.*

- 2/3-* 223 One, a Study of two Heads; red chalk. *Gaddi*,  
*6½ h. 11 w.*

GIUSEPPE CESARI,  
 Called GIUSEPPE D' ARPINO. *Lanzi, II. 124, &c.*

*b. 1568, d. 1640.*

- 2/4-* 224 Two, the Agony of Christ on the Mount. Pen and bistre. FINE. *Agostini*,  
*10 h. 7½ w.*

Bacchanalian Boys, with a Lion and Grapes; black and red chalks.

*6 h. 8 w.*

SALVATORE ROSA. *Lanzi, I.* 251, &c. Second Day.

*b.* 1615, *d.* 1673.

- 225 Two, a Study of Heads. Fine pen.

3 h. 5 w.

From Richardson's Collection.

- The raising of Samuel before Saul. Pen and bistre.

10½ h. 7½ w.

From Count Caylin's Collection.

- 226 One, an Assassination: in a wild landscape, sketched with astonishing force and effect, in Indian ink, on brown paper.

11 h. 8½ w.

- 227 Two, Diogenes seeing a youth drinking from his hand, throws away his cup. In bistre heightened, and highly finished.

18 h. 11 w.

This subject is also etched by the artist.

- A group of Figures finely sketched in black chalk, in the style of Salvator Rosa, but inscribed on the mounting with the name PLACIDO.

5½ h. 7½ w.

From Mr. Holditch and Mr. Hudson's Collections.

GIO. LORENZO BERNINI. *Lanzi II.* 213.

*b.* 1598, *d.* 1680.

- 228 One, design for the Monument of a Cardinal; in bistre.

CAPITAL.

9 h. 7 w.

From Mr. Hudson's Collection, afterwards Mr. Charles Rogers's, who has had it engraved in his imitations. The print accompanies the drawing.

GIO. BATTISTA GAULLI,

Called BACICCIO. *Lanzi, II.* 242.

*b.* 1639, *d.* 1709.

- 229 One, the Money Changers driven from the Temple; a spirited design, in bistre.

16 h. 11 w.

From Lord Spencer's Collection.

**Second Day.** 230 One, the Nativity with the Shepherds' offering,  
17 sketched with the utmost freedom and effect, in  
 bistre, and marked by the artist with his cypher.

17 h. 12 w.

231 231 One, Christ washing his disciples' feet. A CAPITAL  
 DRAWING in bistre, highly finished, and of the  
 greatest expression and effect.

15 h. 19½ w.

The above Drawings confirm the high character given by  
 Lanzi of this master.

**LUCA GIORDANO. *Lanzi, II.* 348.**

*b. 1632, d. 1704*

232 232 Two, Tarquin and Lucretia. Pen and bistre.

8 h. 11 w.

Hercules and Nessus. Ditto

12½ h. 14½ w.

From Lord Spencer's Collection.

233 233 Two, the Salutation. Ditto.

7½ h. 8 w.

From the same.

Neptune appeasing the Storm, called the *Quos Ego.*

13 h. 19 w.

From the same.

## VENETIAN SCHOOL.

Second Day.

JACOBELLO DEL FIORE. *Lanzi, II.* 285.*Flor. circa 1430.*

- 234 Two, Head of Christ. In bistre heightened. RARE  
AND CURIOUS.

11 h. 9 w.

From Mr. Ottley's Collection. Catalogue, No. 685.

Two Peasants, who appear to be saluting a superior.

Pen drawing; fine and rare.

7½ h. 5 w.

From Mr. Ottley's Collection; Catalogue, No. 686.

GIOVANNI BELLINO. *Lanzi, III.* 33, &c.

b. 1426, d. 1516.

- 235 Two, Portrait of Giovanni Bellino, taken after his death, inscribed, "Johan Bellino Veneto Pictor quando era morto in Cathalecto."

3½ h. 4 w.

From the Collection of the Greffier Fagel; Cat. No. 32.

St. Matthew in adoration; black and red chalk, oval.

12 h. 9 w.

- 236 One, the Wise Men's Offering; a fine composition, free pen drawing, arched at top.

8 h. 7 w.

From Richardson's Collection, afterwards Mr. Ottley's; see his Catalogue, No. 132.

GENTILE BELLINO. *Lanzi, III.* 38.

b. 1421, d. 1501.

- 237 One, Studies for a picture of the Madonna and Child. Free pen. *Extremely rare and curious.*

8 h. 6 w.

From Richardson's and Sir J. Reynolds's Collections, afterwards Mr. Ottley's; Catalogue, No. 131.

Second Day.

## GIORGIO BARBARELLI,

Called GIORGIONE DA CASTELFRANCO. *Lanzi, III. 74.**b. 1477, d. 1511.*

17. 238 Two, a Pen Sketch of four Figures. *Two L*  
*7 sq.*

From Lord Spencer's Collection.

A study of Five Heads; red chalk; *fine character.**8 sq.*DOMENICO CAMPAGNOLA. *Lanzi, III. 125.**b. circa 1530.*

17. 239 One, a group of Boys dancing. Pen and bistre, heightened. *Very fine and rare;* inscribed, DOMINICUS CAPAGNOLA. *Cadace*  
*4 h. 5½ w.*

TITIANO VECELLI. *Lanzi, III. 101.**b. 1477, d. 1576.*

11. 240 Two, Portrait of Titian when young, by himself, red chalk. *Seben*  
*5½ h. 4 w.*

Portrait of Titian in a Gold Chain, with a Port Folio and Crayon; an outline, *fine.**7 h. 5 w.*

12. 241 One, St. Jerome performing penance in the desert; a grand design, in black chalk and Indian ink. *CAPITAL.* *Fond*  
*13 h. 11 w.*

13. 242 One, the Coronation of the Virgin. She is seated in the heavens, her hands crossed over her breast; the father is on her right, the son on her left, placing the crown on her head; the dove descending over her, angels hovering round in various attitudes; below, on each side, is a group of three persons, one of them kneeling, his attention being directed by *Cerare*

another of them, who seems to be his protecting saint, towards the awful ceremony; from the hat and tiara, the person kneeling on the left of the drawing appears to be a pope. This drawing, executed on blue paper with the pen and bistre, and heightened, cannot be exceeded either in dignity of character or grandeur of effect. Arched at the top. *Finely preserved.*

16 h. 21 w.

Second Day.

- 243 One, Abishag led to David; *fine pen.*

10 h. 7½ w.

From Zoomer's Collection.

- 244 One, Christ teaching in the temple, Joseph and Mary seeking him. *Broad pen and bistre.*

9 sq.

*Galleria*

- 245 Two, Virgin and Child, adored by two Saints. Pen sketch.

5½ h. 4 w.

From Lord Spence's Collection.

The Resurrection of Christ. Pen and bistre.

11 h. 8 w.

*Galleria*

- 246 One, a Shepherd piping before his sheep, another following them through a mountain pass; red chalk and wash, fine and spirited.

8 h. 12 w.

*Galleria*

- 247 One, a grand Landscape; a study for the celebrated picture of St. Peter Martyr. CAPITAL.

16 h. 10 w.

*Galleria*

- 248 One, the Repose in Egypt, in a rich and extensive landscape. Pen and bistre.

11 h. 16½ w.

*Galleria*

This design has been engraved, with some variations, by Count Caylus, and attributed by him to Annibale Carracci. The print accompanies the drawing.

- 249 Two, a Landscape, rocks and caverns. Pen, on a blue ground, heightened.

8½ h. 14 w.

*Galleria*

**Second Day.** A Landscape with an attack of banditti; a city in the distance.

$9\frac{1}{2}$  h. 13 w.

250 Two, a mountainous Landscape. Broad pen. *Lanzi*

$8$  h. 9 w.

The Messengers returning from Canaan. Pen and Indian ink, on a tinted ground, heightened.

$10$  h. 15 w.

**EMANUELLO TEDESCO.** *Lanzi, III. 122.*  
*Disciple of Titian.*

251 Two, the Virgin and Child, adored by a saint. Bistre, heightened.

$9\frac{1}{2}$  h.  $5\frac{1}{2}$  w. *Lanzi*

**GIOVANNI CALCAR.** *Lanzi, III. 121.*  
*Disciple of Titian.*

The Virgin and Child, in glory, appearing to three saints.

$9\frac{1}{2}$  h. 7 w.

**JACOPO ROBUSTI,**  
Called TINTORETTO. *Lanzi, III. 140.*

252 Two, a Sheet of Sketches. Pen and bistre, on a red ground, on both sides the paper; consisting of several historical subjects. The healing the lame man—Mary Magdalen washing our Saviour's feet—the nativity—the last supper—the conversion of Saul, &c.

*Very fine.*

$7\frac{1}{2}$  sq. *Lanzi*

A small do. with sketches on both sides, representing the ascension of Christ, &c. in the same manner.

$3\frac{1}{2}$  sq.

253 Two, a group of several Figures. Bistre, on blue paper, very spirited. *Lanzi*

$4\frac{1}{2}$  h. 5 w.

Abraham offering up Isaac, is arrested by the angel. Second Day.  
Bistre, heightened; an oval. CAPITAL.

11 h. 16 w.

- 254 Two, the institution of the Lord's Supper. Bistre, *heightened*. *Heightened*

7½ h. 11 w.

Christ taken from the Cross. Bistre.

7 h. 8 w.

- 255 One, St. Jerome alarmed in the midst of his devotions by the Vision of the last Judgment; a most spirited sketch of numerous figures. *Heightened*

12 h. 8½ w.

- 256 One, a group of several Figures. Indian ink, on brown paper. *Heightened*

10 h. 13 w.

GIO. ANT. LICINI,  
Called P O R D E N O N E. *Lanzi, III. 90.*

b. 1484, d. 1540.

- 257 One, an Apostle sitting in Meditation, a book open in *Heightened*  
his left hand. Pen; on a red ground.

6 h. 5 w.

From Jon. Richardson's Collection. On the back is written  
“in exchange from Mr. Holditch for a small Bernini;” and in  
black lead, in another hand, “true, A Pond.”

- 258 One, Venus and Cupid, with other figures. Red chalk. *Heightened*

13 h. 8 w.

From the Collection of Richardson junr. who has inscribed  
on the back, “Il Pordonone, fatto in Ferrara, written on the  
former pasting.” This inscription is still visible.

- 259 One, Virgin and Child with St. Elizabeth, attended by a holy Bishop with his Crozier. In bistre, *very fine*. *Heightened*

10 h. 8 w.

- 260 One, the Assumption of the Virgin amidst an immense *Heightened*

Second Day.

concourse of Saints and Angels. Pen and wash, on blue paper, heightened, CAPITAL.

13 h. 9 w.

From Richardson's Collection, afterwards Richardson junr.'s, who has written at the back, "This seems to be a careful and finished study for a famous work of his in the Church of S. Roch at Venice, where children come pouring out in infinite numbers, and a most beautiful and surprising variety of attitudes from before God the Father; and the whole court of heaven is represented in an immense vault. This charming and grand idea of the children seems to allude to the text that says, FOR OF SUCH IS THE KINGDOM OF HEAVEN."

This Drawing was afterwards in Mr. Ottley's Collection; Cat. 1026.

PAOLO CALIARI,

Called VERONESE. *Lanzi, III. 159, 168.*

b. 1530, d. 1588.

261 One, the Prophets and Sybils, a design for the fresco's in the Church of St. Sebastian at Venice—one of his early works, but in a grandeur of style equal to Titian. Bistre wash, on blue paper, heightened, CAPITAL.

16 h. 9 w.

262 One, Christ's Charge to Peter in the midst of his Disciples; a superb Drawing with a pen in bistre, and indigo wash, heightened and highly finished—a grand architectural back ground, most skilfully adapted to an elevated situation.

13 h. 23 w.

It is impossible to conceive a Drawing, which from either the style of its composition, or the manner of its execution, can confer greater honour on a master.

From the Collection of M. Ploos van Amstel.

263 One, Christ with his Disciples at Emmaus. Pen and Indian ink, fine expression, arched at the top.

16 h. 11 w.

- 264 Two, the administration of the Sacrament, the dove Second Day.  
descending. On a brown ground, heightened, arched.

13 h. 9 w.

From the Collection of M. Ploos van Amstel.

- The presentation in the Temple. Bistre, heightened  
in oil.

8 h. 12 w.

- 265 One, the Judgment of Solomon. In bistre, heightened  
and highly finished.

10 h. 15 w.

This design has been engraved by Bartolozzi.

- 266 One, the death of a Martyr in the flames, in the midst  
of numerous spectators, a priest throws his books  
after him—fine architectural back ground with two  
Cherubim descending. In bistre, highly finished.

15 h. 10 $\frac{1}{2}$  w.

- 267 One, the parting of Abraham and Lot. Finely  
sketched, black chalk on blue paper.

15 h. 11 $\frac{1}{2}$  w.

- 268 One, Christ preaching in the Temple; a grand compo-  
sition of many figures. Pen and bistre, on blue  
paper, heightened, afterwards touched upon in oil by  
Rubens, to whom it has belonged. CAPITAL.

17 h. 19 $\frac{1}{2}$  w.

CARLO CALIARI VERONESE. Lanzi, III. 175.  
b. 1570, d. 1596.

- 269 One, Portraits of two Venetian Noblemen, in the char-  
acters of the Wise Men bearing presents to Christ.  
On brown paper, tinted, and highly finished.

12 h. 17 w.

ALESSANDRO VERONESE.

- 270 One, Hercules and Omphale. Bistre.

8 h. 10 $\frac{1}{2}$  w.

Second Day.

SEBASTIANO DEL PIOMBO. *Lanzi, III. 78.**b. 1485, d. 1547.*

- 271 Two, Head of a Saint, for the picture in S. Pietro, in Montorio. Black chalk. *Uccello*

 $6\frac{1}{2}$  sq.

From the Arundel Collection.

An angel descending. Red chalk, very fine.

 $10\frac{1}{2}$  h.  $14\frac{1}{2}$  w.

From Mr. Hone's Collection, afterwards Mr. C. Rogers's.

GIUSEPPE SALVIATI. *Lanzi, III. 183.**b. 1520, d. 1570.*

- 272 One, the Conversion of Saul. Pen and bistre heightened, and highly finished. CAPITAL. *Uccello*

 $10\frac{1}{2}$  h.  $15\frac{1}{2}$  w.JACOPO PALMA, Sen. *Lanzi, III. 84.*

- 273 One, the Martyrdom of St. Laurence. A grand composition in pen and bistre, heightened. MOST CAPITAL. *Catena*

 $12$  h.  $16\frac{1}{2}$  w.JACOPO PALMA, Jun. *Lanzi, III. 193.**b. 1544, d. 1628.*

- 274 Two, a Female Figure on blue paper. Bistre heightened. *Uccello*

8 h. 5 w.

Christ tempted by Satan in the Wilderness. Ditto. *Uccello* $11\frac{1}{2}$  h. 8 w.

- 275 Two, the Flight into Egypt. Fine pen and bistre. *Uccello*

11 h. 8 w.

The Supper at Cana, in Galilee. *Uccello*

12 h. 9 w.

BATTISTA ZELOTTI. *Lanzi*, III. 128. Second Day.

*b. 1532, d. 1592.*

276 Two, the Presentation of the Infant. Black chalk. *Ditton*

14 h. 10 w.

A Female Figure sitting. Pen.

12 h. 10 w.

PAOLO FARINATO. *Lanzi*, III. 128.

*b. 1522, d. 1606.*

277 Two, the Creator, blessing with his right hand the globe, which he holds in his left. Pen sketch, heightened, on blue paper. *Ditton*

7½ h. 6 w.

A Charity. Pen and bistre on ditto.

5½ h. 10½ w.

From Mr. Ottley's Collection.

278 Two, Pan with his pipe—at his feet a Goat. *Ditton*

11 h. 7 w.

From Sir P. Lely's Collection.

Satyr and Boy; a frieze. Bistre on blue paper.

6 h. 9 w.

279 One, Ceres with implements of Agriculture. Ditto. *Ditton*

CAPITAL.

11 h. 14 w.

GIROLAMO MUTIANO. *Lanzi*, III. 133.

*b. 1528, d. 1590.*

280 One, the Descent of the Holy Ghost. Red chalk. *Ditton*

Very fine.

12 h. 9 w.

From Lord Spencer's Collection.

281 One, St. Jerome penitent. Red chalk. CAPITAL. *Ditton*

13½ h. 11 w.

From the Collection of C. Rogers, Esq.

Second Day.

BATTISTA FRANCO. *Lanzi, III. 182.**d. 1561.*

- ✓* 282 Three, Studies for an Angel and Child; marked  
*B. F. Venetus, 1537.* *L. 2.2*

*5 h. 8 w.*

Two Figures of Warriors sitting. Free pen and bistre.

*10 h. 8½ w.*

A Study of two Figures. Ditto.

*7½ h. 6½ w.*

From Sir P. Lely's Collection; afterwards Count Caylns's.

- ✓* 283 Two, Apollo and the Muses. A circle, in pen and  
bistre; beautifully designed. *L. 2.2*

*3½ diam.*

From Lord Spencer's Collection.

A Study of several Figures. Free pen.

*8 h. 10½ w.*

From Sir Joshua Reynolds's Collection.

- ✓* 284 One, Holy Family with St. Ann and St. Catherine.  
Pen and bistre heightened, and highly finished. A  
circle. *L. 2.2*

*10 diam.*

From Lord Spencer's Collection.

ANDREA SCHIAVONE,

Called MELDOLLA. *Lanzi, III. 119.**b. 1522, d. 1582.*

- ✓* 285 Two, the Holy Family with St. Elizabeth and St. John.  
Bistre, fine. *L. 2.2*

*6½ h. 5 w.*

From Mr. C. Rogers's Collection.

Dead Christ. Black chalk; beautiful sketch.

*7½ h. 9½ w.*

- ✓* 286 Two, a Composition of many Figures, in the style of  
Parmigiano. Free pen and bistre; very fine. *L. 2.2*

*11 h. 7½ w.*

From Lord Spencer's Collection.

Another Composition of Figures. Bistre wash; in the Second Day. same style.

$7\frac{1}{2}$  h. 5 w.

From the same Collection.

- 287 Two, the Nativity, with the Shepherds' offering; a choir of angels above. Pen and bistre, vigorously heightened.

$12\frac{1}{2}$  h.  $8\frac{1}{2}$  w.

From the same Collection.

The Death of St. Jerome; his body borne away by angels. Pen and bistre; fine.

9 h. 13 w.

- 288 One, the Nativity, with the Shepherds' offering; a composition in a grand, but singular style of design; executed in bistre and indigo, with the greatest spirit and effect.

$15$  h.  $11\frac{1}{2}$  w.

This piece has been attributed by its different possessors to Coreggio, Paolo Farinato, and Salviati; but from the union of different styles which it exhibits, and particularly its resemblance to that of Parmigiano, it is most probably by the hand of Schiavone.

### DOMENICO RICCIO,

Called BRUSASORCI. *Lanzi, III. 128.*

b. 1494, d. 1567.

- 289 One, a Garden Scene; Nymphs with Music, tinted and heightened; rare and curious.

$7\frac{1}{2}$  h. 9 w.

From Mr. Hone's Collection.

### BATTISTA FONTANA. *Lanzi, III. 163.*

- 290 One, the discovery of the Holy Cross, in the presence of S. Helena the Empress; the design for his cele-

Second Day.

bated Picture in the church of St. Luke, at Venice, particularly mentioned by Lanzi. The drawing is marked, "Batt. Fontana fe, 1665. Pen and Indian ink. CAPITAL.

6 h. 8 w.

From Lord Spencer's Collection.

CLAUDIO RIDOLFI. *Lanzi, III. 237.**b. 1560, d. 1644.*

- 291 One, the Empress S. Helena embarking with her attendants on a voyage for the promoting of Christianity. Pen and bistre. *Nester*

9 h. 12 w.

GIULIO CARPIONI. *Lanzi, III. 228.**b. 1611, d. 1674.*

- 292 Two, Figures and Sketches. Red chalk. *Garrison*

- 292 Five, do. *Garrison*

TIBERIO TINELLI. *Lanzi, III. 213.**b. 1586, d. 1638.*

- 293 One, the Virgin distributing the Scapularies. Bistre, on blue ground, strongly heightened, very fine. *Tinelli*

9 h. 15 w.

CARLO LOTTI. *Lanzi, III. 219.**b. 1632, d. 1698.*

- 294 One, the Death of St. Matthew; the Virgin and Child appearing to him. Slight pen sketch, but heightened with great effect, on grey paper, very fine. *Lotti*

9 h. 11 w.

ANTONIO ZANCHI. *Lanzi, III.* 262. Second Day.  
DA ESTE.

*b. 1639, d. 1722.*

295 Two, the Virgin and Child adored by many Saints. Red *green*  
chalk and wash.

10 h. 7 w.

Distributing Alms to the Poor. A free sketch.

10 sq.

GIO. BAT. CROMER.

*d. about 1750.*

296 One, an Historical Sketch. Pen and Indian ink.

12 h. 8 $\frac{1}{2}$  w.

END OF SECOND DAY's SALE.

20. X. 1863.

ALDOZIO GIZZETTI

1723 A.D.

## DRAWINGS.

## THIRD DAY'S SALE.

*Italian Masters continued.*

## LOMBARD SCHOOL.

FRANCESCO SQUARCIONE. *Lanzi, III. 25, &c.*  
*b. 1394, d. 1474.*

- Third Day. 297 One, a Combat of Gladiators ; a careful pen drawing ; highly finished. RARE and CURIOUS. *Francesco Squarcione*  
7 h. 8 $\frac{1}{2}$  w.

From Mr. Ottley's Collection.—Cat. No. 1293.

Squarcione is considered as the father of the Lombard School.  
“ Egli è quasi lo stipite onde si dirama per via del Mantegna  
la più grande Scuola di Lombardia.” *Lanzi, III. 26.*

ANDREA MANTEGNA. *Lanzi, I. 96, &c.**Francesco Squarcione*  
b. 1430, d. 1506.

- 298 One, a bird pecking at fruit.

4 $\frac{1}{2}$  sq.

From Richardson's Collection.

- 299 Two, St. Jerome penitent ; a crucifix before him. Pen.

Another Sketch for the head on the back.

5 h. 4 w.

Two figures of Men standing, fancifully dressed. Pen  
and wash.6 h. 3 $\frac{1}{2}$  w.

From Mr. Ottley's Collection.

- 2/2/300 One, an allegorical piece. In the foreground a Water Nymph asleep on the margin of a pool; a Satyr raises her garment; at her feet to the right of the drawing, sits a naked figure of a young man with a trident; at the back another figure full robed, reposing on the ground, offers a syrinx to a Satyr, who appears to refuse it. To the left a human head, in a large basin, from which a stream of water runs into the pool. In the front is a label with an inscription, in singular Greek characters, reversely written, and difficult to decipher. This drawing is finely designed, and highly finished. In bistre and indigo. *Piece lubrique.*

$11\frac{1}{2}$  h. 17 w.

Strutt has described an ancient print of this subject, but is at a loss to what master to attribute it; v. *Dict. of Engr. Introd.* p. 24.

LAZZARI BRAMANTE. *Lanzi, IV. 177.*

b. 1444, d. 1514.

- 1/1/301 One, a Female Figure standing, largely draped, on a grey ground, pencil heightened. *Fine and rare.*

$13\frac{1}{2}$  h. 9 w.

From Mr. Ottley's Collection; *Catalogue*, No. 212.

GAUDENZIO FERRARI. *Lanzi, IV. 209.*

b. 1484, d. 1550.

- 3 - 302 One, Christ, and four of his Disciples; he is directing their attention towards some object beyond the drawing. Bistre, on grey paper, finely heightened. CAPITAL.

19 h. 14 w.

Third Day.

## ANTONIO ALLEGRI,

Called COREGGIO. *Lanzi, IV. 31, 64.**b. 1494, d. 1534.*

- 303 Two, Virgin and Child, with St. Cecilia; St. John, and St. Jerome, in front. Pen and bistre. *C. 12. 2. 2021*

4 h. 3 w.

This slight but highly curious drawing appears to be the first idea for his celebrated picture of the Virgin and St. Jerome, one of the finest productions of the art.

- Psyche with the Lamp, attempts to kill Cupid in his sleep. Broad pen, fine.

4 sq.

From Richardson's Collection, afterwards Sir J. Reynolds's.

- 304 One, the Death of the Virgin, with numerous figures; fine pen. *C. 12. 2. 2021*

6 h. 4½ w.

From Richardson's Collection.

- 305 One, Studies for a group of Figures, variously repeated. Pen and bistre, on grey paper; EXTREMELY FINE, inscribed, *Antonio da Coregio se. Mantua.* *C. 12. 2. 2021*

8 h. 7 w.

In the Collections of P. H. Lanckrinck, Mr. Richardson and Lord Spencer.

- 306 Two, Holy Family with the Shepherds' Offering. Pen and bistre. *C. 12. 2. 2021*

10 h. 7 w.

Abraham sacrificing Isaac. Pen and indigo. REVERSE, a Figure in red chalk.

7½ h. 11 w.

- 307 Two, Figure of an old Man sitting; red chalk. *C. 12. 2. 2021*

6 h. 5 w.

From Richardson's and Lord Spencer's Collections.

Figure of an old Man and an Infant; red chalk. Third Day.

4 h. 3  $\frac{1}{4}$  w.

From Sir P. Lely's and Sir Jos. Reynolds's Collections.

4/5/6 308 Two, two Figures greatly foreshortened, for a cieling; *Design*  
red chalk.

7  $\frac{1}{2}$  h. 5 w.

From Richardson's and Lord Spencer's Collections.

A Sheet of various Sketches, on both sides. Bistre,  
pen, and red chalk.

10 h. 6 w.

4/9/6 309 One, St. Peter, penitent; red chalk, outline marked  
with the pen. REVERSE, Studies of Heads, with a  
hair pencil and bistre. *Design*

11 h. 7  $\frac{1}{2}$  w.

From Sir P. Lely's and Richardson's Collections, afterwards  
Lord Spencer's, in whose Catalogue it is called St. Jerome.

1/5/6 310 One, Various studies of heads, &c. on both sides the *Design*  
sheet; red chalk. EXTREMELY FINE.

7  $\frac{1}{2}$  h. 8 w.

From the Arundel Collection, with the name of the master in  
the hand writing of *Laniere*; afterwards Mr. Richardson's  
and Lord Spencer's.

3/10/6 311 One, a group of Angels, with music; black and red  
chalk; *a beautiful design*. REVERSE, a similar sub-  
ject executed in the same manner; very fine. *Design*

7 h. 10 w.

From the Earl of Arundel's Collection, afterwards Mr. Rich-  
ardson's, who has written at the back, "N. B. The name  
Coregio is *Laniere's own hand writing*; he always wrote with  
that fine pen. The little star is *Lord Arundel's mark*."

4/13/6 312 Two, Busts of Angels strewing flowers; in red chalk,  
EXTREMELY FINE. Two sheets joined. *Design*

Together, 7 h. 14 w.

- Third Day, 313 A group of Figures for the Cupola of the Duomo at Parma, grandly designed, in red chalk.

15 h. 16 w.

*Yates*  
From Sir Joshua Reynolds's Collection.

22. 314 One, the principal group in the Cupola of the Duomo at Parma, representing the Assumption of the Virgin into heaven : an exquisite and graceful design in black and red chalk, most delicately finished, and giving a fine idea of that extraordinary work : an oblong octagon.

*Brooke*  
8 h. 10 w.

The whole of this Cupola has been engraved by Vanni.—v.  
Catal. of prints, No. 193.

- 15 One, St. Catharine ascending into heaven, surrounded by a choir of angels. Red chalk ; very fine.

*Geben*  
14 h. 10 w.

From the Collections of Mr. Richardson, Mr. Hudson, and Mr. Barnard. At the back there appears, in Richardson's hand-writing, "In the Dome at Parma;" and at a subsequent time he has added, "Andrea Sacchi copied the whole Cupola. This is probably of him."

This is perhaps a mistake, the subject of this Drawing being very different from that in the Cupola of the Duomo, which is the Assumption of the Virgin. Richardson has however made a much greater mistake in the account he has given of the subject of the following Drawing, which he unaccountably describes as the Coronation of the Virgin. v. Richardson's *Traité de la Peinture*, p. 660.

- 316 One, the Ascension of Christ in the midst of his disciples : the design for the Cupola in the church of St. John of the Benedictines at Parma, in which Christ appears in the centre, "con violento scorcio," ascending in glory. The Apostles seated on clouds form a great circle below. They are all foreshortened in va-

*Brooke*

rious attitudes, "in un stile si grandiosa che sorpassa ogni *imaginazione*." Mengs. Black and red chalk.

## CAPITAL.

## 14 by 12.

This great work has been well engraved by Jovianinus, in 12 prints. v. catal. of prints, No. 192.

- 317 One, the Transfiguration. The holy Virgin and Disciples regarding the heavens; but the figure of Christ is not seen. A drawing of the finest expression and highest style; in pen, red chalk, and bistre. An entire *pentimento* occurs in the head of one of the disciples. CAPITAL. *G. L. de L'Isle*

11½ h. 11 w.

From the Collection of Mr. Nath. Hone.

FRANCESCO MARIA RONDANI, *Lanzi*, IV. 93.  
d. before 1548.

- 318 One, the Baptism of Christ by St. John, with many figures; the Father above with a group of Angels; fine pen and bistre; arched. CAPITAL. *J.C.*

11½ h. 11 w.

A present from Padre Resta to the Cav. Benedetto Lnti, who has recorded it in the following expressive inscription: "Del Rondani Scolaro del Coregio. Dono del Padre Resta, che non gode mai che quando dona." Since in Mr. Barnard's Collection.

FRANCESCO MAZZUOLI,  
Called PARMIGIANO. *Lanzi*, IV. 97, &c.  
b. 1503, d. 1540.

- 319 One, a Female Figure walking and carrying a vase on her head. Fine, in bistre. *Nord*

6½ h. 4 w.

- 320 One, a Female Figure sitting; a sketch for the Nativity in the back ground; pen and bistre heightened: very fine. *Nord*

6 h. 7 w.

- Third Day. 321 One, Bust of a Female with a sword, supposed in Mr. *Gales*  
 Ottley's catalogue to be intended for Lucretia, but  
 more probably for St. Catharine; bistre and Indian  
 ink heightened. *6 h. 4 w.*  
 From the Cabinet of Zanetti, at Venice, afterwards Mr.  
 Ottley's, in whose catalogue it is called "*an elegant design.*"  
 No. 1672.
- 322 One, the Virgin and Child in glory adored by St. John  
 and another Saint; fine free pen, on grey paper. *Nelson*  
*10½ h. 7½ w.*
- 323 Two, the Virgin and Child; a pen sketch. *Ford*  
*4 h. 3½ w.*  
 From Richardson jun. and Sir Joshua Reynolds's Collections.  
 A Female Saint at prayer. Pen and bistre.  
*2½ h. 2 w.*
- 324 One, a Female Saint standing, in meditation; a book  
 on a table supported by a figure at her left hand; pen  
 drawing, heightened, *very fine.* *Codice*  
*8 h. 5 w.*  
 This appears to have been intended for one of the set, of  
 which six are mentioned in the Catalogue of prints in this  
 Collection, No. 655. Doubtful if Parmigiano etched this  
 subject.  
 From Sir Peter Lely and Lord Spencer's Collections, with the  
 marks of other Collectors upon it.
- 325 Three, a Female Figure meditating on a globe. Pen *Ford*  
 and wash. *4 h. 3 w.*  
 This drawing nearly resembles the etching called Circe, with  
 the inscription NEDIMEON: see Catalogue of prints, No. 659.  
 Geometry; figure of a Man sitting with a pair of compasses,  
 measuring on a globe. Indian ink, on blue  
 paper, heightened. *5 h. 3½ w.*  
 Abraham kneeling before the Angels; fine free pen.  
*3½ h. 3 w.*

- 1/3 - 326 One, the Madouna and Child ; red chalk. Third Day.  
12 strokes  
8 h. 5 w.
- A fac-simile of this beautiful drawing has been engraved by Rosaspina. It was last in Mr. Ottley's Collection; see his Catalogue, No. 1676.
- 1/7 - 327 One, an *Accouchement*. Pen and indian ink, on blue paper, heightened. 7 sq.  
Fether
- 1/6 - 328 Two, the Marriage of St. Catharine. Pen and bistre; watercolor on blue paper. 6 h. 5 w.  
Virgin, Child, and St. John. Bistre, heightened. 5 h. 4½ w.
- 329 Two, a Female Figure standing, in profile; her right arm extended, with her left holding a vase on her head; *very fine*. 5 h. 2½ w.  
A Female Figure; slight, but beautiful pen sketch. 4 h. 2½ w.
- 1/9 - 330 Two, Head of a Boy. Pen and bistre. Fether  
4½ h. 4 w.  
From Lord Spencer's Collection.  
Two Figures; red chalk. 3 sq.  
From the same Collection.
- 1/3 - 331 Two, Neptune, a sitting figure; near him the horse's head. Pen, on a yellow ground. Tables  
7 h. 6 w.  
From Sir Joshua Reynolds's Collection.  
A sheet of Sketches of various figures. Pen and bistre. 8 h. 5½ w.
- 1/1 - 332 Two, Studies of various figures. Bistre, heightened. 60  
5½ h. 10 w.  
This beautiful design is much defaced, but is well known by the imitation of it engraved and published by Metz.

Third Day. A sketch of six heads ; black chalk.

$3\frac{1}{2}$  h. 8 w.

.. 105 333 Two, Shepherds bringing offerings ; on blue paper, heightened.

$6\frac{1}{2}$  h.  $4\frac{1}{2}$  w.

From Mr. Ottley's Collection.

Part of a Grotesque Frieze, in the Steccata, at Parma.

Bistre and Indian ink.

4 h.  $7\frac{1}{2}$  w.

From Richardson's Collection, since Mr. Ottley's.

2 15 .. 334 Four, various subjects.

From Lord Spencer's Collection.

.. 335 Six, various subjects.

From Lanckrinck's, Richardson's, and other Collections.

NICCOLO DELL ABATE. *Lanzi*, V. 38, 45.

b. 1509, d. 1571.

.. 18 .. 336 Four Figures and Studies. Very fine.

2 3 .. 337 Two, Christ's Sermon on the Mount. Pen and Indian ink.

$4\frac{1}{2}$  h.  $6\frac{1}{2}$  w.

From Richardson junr.'s Collection, afterwards Mr. Ottley's.

Holy Family, with St. Eliz. St. John, and Angels. Indian ink, heightened.

12 h. 10 w.

From Mr. Ottley's Collection.

RINALDO MANTUANO. *Lanzi*, IV. 15.

*circa* 1550.

3 3 .. 338 One, the Nativity of the Virgin, a grand composition of many figures, highly finished in bistre, inscribed, NATIVITAS BEATE MARIE VIRGINIS. VERY FINE.

$15$  h.  $10\frac{1}{2}$  w.

This artist, who was the scholar of Giulio Romano, and died young, is considered by Vasari as the first painter of his time in Mantua.

AMBROGIO FIGINO. *Lanzi, IV. 217.* Third Day.

about 1580.

- 14 - 339 One, an Evangelist attended by two Angels. Pen and bistre, on blue paper; *fine.*

*Brooke*  
6 h. 4 w.

The drawings of Figino are particularly noticed by Lanzi, who denominates him, " *Un degl' imitatori più felici di Michelangiolo nei suoi disegni; che perciò sono ricercatissimi.*"

GIULIO MAZZONI. *Lanzi, IV. 105.*

fl. 1568.

- 12 - 340 One, a Saint descending with a crucifix to an eastern sovereign, seated in the midst of his soldiers. Pen and indigo, on blue paper, heightened.

*Gozzoli*  
14½ h. 9 w.

From the Collection of J. P. Zoomers.

GALEAZZO CAMPI. *Lanzi, IV. 125.*

- 14 - 341 One, a Warrior and attendants observing many persons outrageously tearing up trees, throwing large stones, &c. Bistre on a blue ground.

*G.*  
8½ h. 11 w.

From Lord Spencer's Collection.

GIULIO CAMPI. *Lanzi, III. 125.*

- 12 - 342 One, St. Roch, curing an old Man of Blindness. Bistre, on blue paper heightened.

*3. Hanley*  
12 h. 14½ w.

## BOLOGNESE SCHOOL.

Third Day.

BIAGIO PUPINI,  
Called BIAGIO BOLOGNESE,  
And MESSER BIAGIO. *Lanzi, V. 42.*  
*f. 1530.*

- 12 - 343 One, a dead body carried by three men, two others standing; naked figures, in the manner of Raffaelle, with whom this master studied. Spirited free pen; *very fine.* *Circle.*

8 h. 12 w.

- 12 - 344 One, a Study of several Figures. Pen and yellow wash, highly heightened. *Water.*  
REVERSE, a group of many Figures in the style of Raffaelle, and attributed to him in an ancient hand.  
*Fine pen.*

8 h. 10 w.

From Lord Spencer's Collection.

NICCOLO PRIMATICCIO. *Lanzi, V. 43.**b. 1490, d. 1570.*

- 345 One, a Saint in meditation. On a grey ground, bistre, heightened; *fine.* *Circle.*

From Richardson's Collection.

- 346 One, Ulysses shooting through the rings. A design for one of the pictures painted by Primaticcio at Fontainebleau; red chalk, heightened. *Water.*

9  $\frac{1}{2}$  h. 13 w.

From the Collection of Sir Joshua Reynolds, who has written at the back, "The history of Ulysses, painted at Fontainebleau."

- 15 - 347 One, Ulysses taking leave of Alcinous. Red chalk, Third Day heightened; CAPITAL. *Oggetto.*

$9\frac{1}{2}$  h. 13 w.

From the same Collection.

PELLEGRINO TIBALDI. *Lanzi, V. 45.*

*b. 1527, d. 1591.* *60*

- 16 - 348 One, St. John the Evangelist; a design for a picture over an arch. Indian ink, on blue paper, heightened; very fine.

$13$  h.  $10$  w.

From Mr. Hudson's Collection.

- 17 - 349 One, St. John the Evangelist; a different design. In black and red chalk; highly finished. *2-TR. 6*

$16\frac{1}{2}$  h.  $11\frac{1}{2}$  w.

DOMENICO TIBALDI. *Lanzi, V. 47.*

*b. 1540, d. 1582.*

- 18 - 350 The death of St. Joseph: a fine pen drawing, beautiful outline, finished in part with bistre. *Circeo.*

$9$  h.  $7$  w.

The drawings of Dominico, who was the master of Agostino Caracci, are extremely rare.

BARTOLOMMEO CESI. *Lanzi, V. 57.*

*b. 1556, d. 1629.*

- 19 - 351 Two, Historical Subjects; pen and bistre. *Circeo.*

ORAZIO SAMACCHINI. *Lanzi, V. 52.*

*b. 1532, d. 1577.*

- 20 - 352 Two, the entrance of an Ecclesiastic on horseback into a city, in the midst of an immense assemblage of people. *Brooke.*

Third Day.

The reception of an Ecclesiastic, in the midst of the Cardinals and Prelates of the Church.

This pair of capital Drawings are finely designed with the pen, and touched with bistre.

10 h. 12 w.

From the Collection of Richardson jun.

ERCOLE PROCACCINI. *Lanzi*, V. 48.

b. 1520, d. after 1591.

353 Two, the Holy Family, angels gathering dates; indian ink, highly finished.

*n. P. Fracchia*  
9½ h. 7½ w.

CAMILLO PROCACCINI. *Lanzi*, V. 311.

f. 1600.

354 Christ supported by two angels; bistre, fine.

*E. C. Eber*  
5½ h. 4 w.

From Lord Spencer's Collection.

GIULIO CESARE PROCACCINI. *Lanzi*, V. 311.

355 One, the Holy Family, St. Elizabeth, St. John, and St. Agnes, attended by angels; bistre, fine.

*n. P. Fracchia*  
8½ h. 6 w.

LODOVICO CARACCI. *Lanzi*, V. 72.

b. 1555, d. 1619.

356 One, the design of a summons or ticket for admittance at the pronouncing a discourse by the scholars of the University of Bologna (from which a print was engraved by Oliviero Gatti); beautiful pen.

*E. C. Eber*  
6 h. 7½ w.

From Richardson's Collection, who has given a very full account of this Drawing at the back, which he terminates by observing, that "Lodovico made a little alteration, putting two of the figures in a sitting posture, as appears by the print,

*which is otherwise beyond imagination inferior to the drawing in the grace of the actions and countenances, and above all the inexpressible delicacy, which is the predominant virtue of this little star. 'E a cui così non pare, dovrebbe del suo giudizio dolersi,' as Count Malrasia says on another occasion."*

This Drawing has since been in the Collection of Mr. C. Jennings.

- 14 - 357 One, the four Evangelists with their symbols; fine pen. *Lützen*  
8 sq.

- 13 - 358 One, the Virgin and Child in a landscape; fine broad pen. *Wied*  
8 h. 9 w.

From Mr. Hudson's Collection.

- 14 - 359 One, Tarquin and Collatinus observing Lucretia and her maids employed by night in spinning. Pen. *Gretsch*  
10 h. 8 w.

From the same Collection.

- 14 - 360 One, an allegorical piece on the fall and restoration of man. Pen and bistre. *Foissac*  
5½ h. 7 w.

This very singular design is attributed, in the hand writing of Richardson, to Lodovico, but is probably by Agostino.

- 110 - 361 One, the Sacking of Troy, a grand composition of numerous figures; fine pen and indian ink. *Hebein*  
10½ h. 16 w.

- 105 - 362 Two, the Holy Family. Fine pen. *Hebein*  
6 h. 5 w.

Dead Christ with several figures. Pen sketch.

5 h. 7½ w.

- 17 - 363 Three, an Evangelist writing. A grand idea, in bistre, heightened with gold. *so*  
3½ h. 5½ w.

Third Day.

A Sketch of several figures ; Men bathing, &amp;c.

 $3\frac{1}{2} h. 11\frac{1}{2} w.$ 

From Mr. Ottley's Collection.

An Allegorical Piece.

 $5\frac{1}{2} h. 9 w.$ AGOSTINO CARACCI. *Lanzi, V. 74, &c.**b. 1558, d. 1601.*

*113* 364 One, the Communion of St. Jerome, a design for his capital Picture on that subject, lately in the Louvre.

Fine broad pen ; CAPITAL.

 $6 h. 4\frac{1}{2} w.$ *Brooke*

*113* 365 One, another design for the same subject. Free pen.

 $7 h. 5 w.$ *go*

The Painting was executed by Agostino with considerable alterations ; but these first ideas of the artist are extremely interesting, as the picture forms an epoca in the art, and was closely imitated by Domenichino in his grand picture on the same subject.

*113* 366 The Holy Family with Angels ; broad pen. REVERSE, the Virgin and Child in the heavens. In grisaille, very fine.

 $6 h. 8\frac{1}{2} w.$ *Sieben*

*113* 367 One, the Virgin and Child. Broad wash, fine effect, oval.

 $11 h. 8\frac{1}{2} w.$ *Zicken*

*113* 368 One, Cupid slaughtering Nymphs, and giving them to be devoured by a Dragon, after having compelled them to draw him in his Chariot. On the left a Woman looking on from a place of concealment—to the right, an Eagle perched on a palm tree. In bistre.

 $7\frac{1}{2} h. 11\frac{1}{2} w.$ *Friedl*

- 2 - 369 One, the Virgin and Child in the heavens, adored by Third Day.  
five Saints below. A pen drawing; CAPITAL. *Gelon*  
15 h. 11 w.  
From the Collection of Count Geloso.
- 12 - 370 One, the Holy Family with St. Elizabeth and St. John. *Jacobs*  
Fine pen.  
9 h. 8 w.  
From the Collection of Jon. Richardson junr.
- 1 - 371 One, Tobit anointing the Eyes of his Father. Broad *Gelon*  
pen and wash; fine effect.  
8  $\frac{1}{2}$  sq.
- 13 - 372 Two, a naked figure embracing an urn; fine broad pen. *Jacobs*  
6 h. 4  $\frac{1}{2}$  w.  
From Lord Spencer's Collection.  
A Bishop baptizing an adult, in grisaille, fine.  
6 h. 8 w.
- 10 - 373 Nessus carrying off Dejanira; a very spirited sketch. *Gelon*  
in bistre.  
11 h. 8 w.
- ANNIBALE CARACCI. *Lanzi, V. 74, &c.*  
b. 1560, d. 1609.
- 7 - 374 Three, Studies of different subjects. *Gelon*  
From Richardson's and Lord Spencer's Collections.
- 13 - 375 Two, of Figures. *Gelon*  
From Lord Spencer's Collection.
- 15 - 376 Two, a Landscape. In bistre. *Jacobs*  
Ditto. In red chalk.
- 5 - 377 One, the Magdalen, penitent, standing in the midst of  
a superb Landscape: A MOST CAPITAL DESIGN, *Gelon*  
executed in the finest style, with a reed pen.  
15 h. 21 w.
- 16 - 378 One, a Landscape with figures. Pen. *Jacobs*  
11 h. 17 w.

Third Day. 379 One, the Trinity, a grand design. In black chalk and bistre, heightened. CAPITAL. 16 h. 11½ w.

24 - 380 One, the Death of Amulius, killed by Romulus and Remus. *Livy lib. I. cap. 5.* Spirited pen. 11 h. 17 w. *Brooke*

From the Collection of M. Mignard, afterwards of M. Mariette, who has had it mounted with the following inscription:

SOLIUM TYRANNO PERNICIOSUM.

ANNIBAL CARRACI DELIN.

PRO OECO PALATII MAGNANI BONONIA.

EX COLLECT. OLIM P. MIGNARD NUNC P. I. MARIETTE, 1741.

Notwithstanding the above inscription, the drawing is probably by Lodovico, to whom the picture in the Magnani palace is expressly attributed by Malvasia. *Felsina Pittrice, I. 394.*

24 - 381 One, I BEONI, or the procession of Bacchanalians. Pen and bistre. *Catena Seibert*

14½ h. 20 w.

25 - 382 One, a Sheet of Caricatures of his contemporary Painters. Indian ink, on a brown ground, heightened.

15 h. 22 w. *Seibert*

PIETRO FACINI. *Lanzi, V. 146.*

d. 1602.

212 - 383 Four, Sketches of Historical Subjects. *Catena*

Facini was the pupil, afterwards the formidable rival of the Caracci, but died young. In vivacity and motion, his style resembles Tintoret; and with respect to his colouring, Agostino said that he mixed up his tints with human flesh.

DOMENICO ZAMPIERI,

Called DOMENICHINO. *Lanzi, V. 95.*

b. 1581, d. 1641.

29 - 384 One, an Evangelist and Angels; a design for one of *Seibert*

the angles in the church of St. Andrea della Valle, Third Day.  
at Rome; red chalk, very fine.

10 h. 8 w.

From Richardson's Collection, afterwards Mr. Ottley's.

- 385 Two, Head of St. Peter, penitent; red chalk, fine. *C. 2221*

11 h. 8 w.

From Sir Joshua Reynolds's Collection, afterwards Mr. Ottley's.

A Saint with a Crucifix resting on a death's head; black  
and white chalk, on grey paper.

REVERSE, a Friar praying.

13 h. 9 w.

From Mr. Ottley's Collection.

- 386 Two, of Heads on one sheet, one of them a Child; *C. 2222*  
black chalk on brown paper.

From the same Collection.

- 387 Two, Figure of a Man kneeling; black chalk, fine. *C. 2223*

10 h. 6 w.

Study of a Figure stooping; black chalk, on blue  
paper.

9½ h. 8 w.

The two last from Lord Spencer's Collection.

- 388 Two, sketch of a Female figure sitting; grand style. *C. 2224*

12½ h. 9½ w.

Do. of a Man leaning on his Staff.

11½ h. 8 w.

The two last from Lord Spencer's Collection.

- 389 Two, Studies of Figures; black chalk, on blue paper, *C. 2225*  
fine.

GIOVANNI FRANCESCO BARBIERI,  
Called IL GUERCINO DA CENTO. *Lanzi, V. 125.*

b. 1590, d. 1666.

- 390 One, His own Portrait in a cap and feather, drawing *C. 2226*  
a landscape; very fine. Pen.

9 h. 7 w.

Third Day.

- 391 One, a Man in Armour pressing forwards with a sword in his right hand, his left arm raised. Pen, in his finest manner.

10 h. 7½ w.

From Lord Spencer's Collection.

- 392 Two, a Piping Boy. Pen and bistre, very fine. 6 sq.

A Man with a Cap on, listening.

7 h. 9 w.

From Lord Spencer's Collection.

- 393 One, St. Roch on his knees in prayer; fine pen. CAPITAL.

11½ h. 6 w.

- 394 One, a Holy Bishop, with his crook, reading, his mitre placed on a shelf behind him; red chalk. 10½ h. 8 w.

- 395 One, the Holy Family, St. Joseph with his staff budding, Christ presenting a rose to the Virgin; fine pen. 8 h. 12 w.

- 396 One, a Saint bound to a tree, and comforted by a pilgrim, who shews him an angel descending; fine pen.

9 h. 7 w.

From Mr. Hudson's Collection.

- 397 One, Bathsheba with her two attendants, observed by David from his palace, very fine.

9 h. 13 w.

- 398 One, the Madonna and Child, attended by St. Peter and St. Paul. In bistre, CAPITAL. 12 h. 8. w.

- 399 One, Susannah and the Elders; in red chalk, very highly finished, MOST CAPITAL.

17 h. 11 w.

- ✓ 3 - 400 One, a Chimæra, or Dream, a Man terrified. Third Day.  
G. Spencer  
From Lord Spencer's Collection.
- ✓ 4 - 401 Three, Lady and Child. Pen and bistre. L. H. Linley  
From Lord Spencer's Collection.
- Two, Studies of Heads.
- ✓ 3 - 402 One, a Landscape. Pen and bistre, in the finest style of the master. C. Colucci  
 $8\frac{1}{2} h. 12 w.$
- BENEDETTO GENNARO. *Lanzi, V.* 125.
- ✓ 5 - 403 One, Head of a Lady. Fine pen. G. Spencer  
From Lord Spencer's Collection.
- GUIDO RENI. *Lanzi, V.* 106.  
b. 1575, d. 1642.
- ✓ 2 - 404 One, the Holy Family, with various sketches for the infant, St. John and other figures, an exquisite design with a fine pen. CAPITAL. C. Colucci  
 $12 h. 9 w.$   
From the Collection of Mr. N. Hone.
- ✓ 3 - 405 One, St. Roch distributing Alms, from the celebrated picture of Anibale, now in the Dresden gallery, which Guido so greatly admired that whilst he was a pupil with the Caracci, he made a copy of it on copper, a drawing and an etching, (v. Catalogue of prints, No. 752) in all of which he added two figures in admiration of the generosity of the saint. The drawing is inscribed G. RENVS. Indian ink. CAPITAL. C. Colucci  
 $11\frac{1}{2} h. 17\frac{1}{2} w.$

- Third Day.
- 406 Two, Heads of Satyrs. Pen, on grey paper, extremely fine. *Foed*  
 From Mr. Hone's Collection.
- 407 Two, Head of the Virgin; fine pen. *Gibon*  
 $3 h. 2 w.$   
 Heads of an old, and a young Man; do.  
 $6 h. 9 \frac{1}{2} w.$
- 408 Two, the Assumption of the Virgin. Pen. *Gibon*  
 $4 \frac{1}{2} h. 3 \frac{1}{4} w.$   
 The Holy Family, do. inscribed *Guido Bolognese*.  
 $6 h. 8 w.$   
 From Sir Peter Lely's Collection.
- SIMONE CANTARINI,  
 Called SIMONE DA PESARO. *Lanzi, V. 119.*
- 409 One, the Repose in Egypt; red chalk, very fine. *Foed*  
 $7 h. 10 w.$   
 From Mr. Ottley's Collection, No. 944.
- 410 One, the Holy Family, an angel in the distance; black lead, fine. *Foed*  
 $9 \frac{1}{2} h. 11 \frac{1}{2} w.$
- 411 Three, the Holy Family, and two of Boys; black chalk. *Foed*
- 412 Three, Madonna and Child; red chalk. *Foed*  
 $6 h. 4 \frac{1}{2} w.$   
 From Mr. Ottley's Collection.
- A Zingara or Bohemian. Pen, do.
- Abraham and the Angels; a slight sketch, in black lead.
- ELIZABETTA SIRANI. *Lanzi, V. 115.*  
*b. 1638, d. 1664.*
- 413 One, Her own portrait, by herself; in red chalk, in an ornamental border, inscribed, "RITRATTO D' ELI- *Foed*

ZABETTA SIRANI BOLOGNESE, ORIGINALE DI Third Day.  
SUA MANO."

9 h. 7 w.

35. 414 One, the Holy Family, the infant presents a rose to the Virgin, of which subject she painted a picture, described in the Catalogue of her works drawn up by herself, and published by Count Malvasia.

*S. Zabetta*  
9½ h. 7 w.

A *chef d'œuvre* of art. In gracefulness of composition, expression of character, and beauty of execution with the pen, this drawing cannot be excelled

- 415 One, Madonna and Child, the infant crowning the Virgin with a wreath of flowers; red chalk and wash. *S. Zabetta*  
8 h. 6 w.

FRANCESCO ALBANI. *Lanzi, V. 101.*

b. 1578, d. 1660.

- 416 One, Angels ministering to a saint in the wilderness, the Saviour appearing in the heavens; black chalk, with Indian ink. CAPITAL. *S. Zabetta*

14 h. 10 w.

From Mr. Ottiley's Collection, No. 23.

- 417 One, grotesque heads; red chalk, after the design of Annibale in the Magnani Palace at Bologna, before he had been at Rome. *S. Zabetta*

10½ h. 8 w.

GIOVANNI LANFRANCO. *Lanzi, V. 133.*

b. 1581. d. 1647.

- 418 Two, a study of boys; black chalk on a russet ground, bold style of design. *S. Zabetta*

18 h. 15 w.

A man's head; black chalk on blue paper.

11 h. 7½ w.

From Lord Spencer's Collection.

Third Day.

- ✓* 419 Two, Christ saving Peter; bold pen sketch. *Lilien*  
 $7 h. 10\frac{1}{2} w.$

A design for the Papal Arms, supported by an angel and attended by St. Peter and St. Paul.

$9 h. 7 w.$

From Count Caylus's and Mr. Hoine's Collections.

JACOPO CAVEDONE. *Lanzi, V. 142.*

*b. 1577, d. 1660.*

- ✓* 420 The Virgin in the heavens, attended by angels, and adored by St. Peter, St. John the Baptist, and other Saints below; bistre, on blue paper, heightened. *Hurby*  
*Very fine.*

$9\frac{1}{2} h. 6\frac{1}{2} w.$

- ✓* 421 One, the Virgin distributing the scapularies, with numerous figures. Bistre, on blue paper. *CAPITAL.*

$14 h. 10 w.$

From the Collection of I. P. Zoomers. *Giltson*

LORENZO GARBIERI. *Lanzi, V. 141.*

*b. 1580, d. 1654.*

- ✓* 422 Two, Christ bound. Pen and bistre. *L. S. & G. Paley*

$8 h. 4 w.$

From Lord Spencer's Collection.

A sketch of horsemen; fine pen.

$9 h. 12 w.$

LIONELLO SPADA.

*b. 1576, d. 1622.*

- ✓* 423 Two, a pair, a Commander giving audience to Ambassadors in his camp. Pen and bistre. *Lilien*

A Sovereign stripped and conveyed to prison, in a procession of ecclesiastics. *VERY CURIOUS & FINE.*

$7 h. 10\frac{1}{2} w.$

**DOMENICO MARIA CANUTI.** *Lanzi, V. 116.* Third Day.  
*b. 1620, d. 1684.*

- 424 One, the discovery of Achilles amongst the women. *Palazzo*  
 Pen and bistre. EXTREMELY FINE.

11 h. 16 w.

From the Modena Collection, afterwards Mr. C. Rogers's, and  
 engraved and published by him in his imitations of drawings.

- 425 One, the Apotheosis of Hercules—a cieling; oval;  
 fine pen and indian ink. *Cabinet* CAPITAL.

13 h. 11 w.

From the Collection of the Greffier Fagel.

- 426 One, St. John the apocalypse. Pen and bistre, FINE.  
*"And when I saw him I fell at his feet as one dead."* *Cabinet*

8 h. 12 w.

From Richardson junior's Collection.

- 427 One, the Assumption of the Virgin, seated on the  
 crescent, and surrounded by angels; a *Lunette*,  
 VERY FINE. *Cabinet*

11 h. 16½ w.

From Lord Spencer's Collection.

**ALESSANDRO TIARINI.** *Lanzi, V. 137.*

*b. 1577, d. 1668.*

- 428 Six historical, &c. on two Sheets. *Cabinet*

**FLAMINIO TORRE.** *Lanzi, V. 124.*

*d. 1661.*

- 429 Four, three Studies for Holy Families, on one sheet;  
 and one by Gio. Maria Tamburini. *Cabinet*

**GUIDO CAGNACCI.** *Lanzi, V. 118.*

*b. 1601, d. 1681.*

- 430 One, a Man in bed attempting to retain a female atten-  
 dant; black chalk, on brown paper, fine. *Cabinet*

11 h. 14½ w.

Third Day.

GIO. ANT. BURRINI. *Lanzi, V. 164.**b. 1656, d. 1727.*

- 431 Two, a Study of Heads. Pen and bistre. *St. Gennaro*  
 $6 \frac{1}{2} h. 8 \frac{1}{2} w.$

A Study of two Heads, do.

 $9 h. 7 w.$ 

From Mr. Hudson's Collection.

- 432 One, St. Joseph and the Infant. Bistre, fine expression,  
oval. *Fond*

 $6 \frac{1}{2} h. 5 w.$ 

- 433 One, the Holy Family; black chalk and bistre, very  
fine. *Pisby*

 $10 \frac{1}{2} h. 8 w.$ From the Collections of Ar. Pond, Sir Joshua Reynolds, and  
Mr. Barnard.GIO. GIROLAMO BONESI. *Lanzi, V. 185.*

- 434 One, the Annunciation. Pen and bistre, heightened,  
on brown paper. CAPITAL. *Pater*

 $15 \frac{1}{2} h. 10 \frac{1}{2} w.$ 

GIO. FR. GRIMALDI,

Called BOLOGNESE. *Lanzi, V. 155.*

- 435 Two, Landscapes; fine. Bistre. *Lord Hanley*

- 436 Three, Landscapes and Views, do. *20*

END OF THIRD DAY's SALE.

## DRAWINGS.

## FOURTH DAY'S SALE.

GERMAN, DUTCH &amp; FLEMISH SCHOOLS. Fourth Day.

- 111-437 Two, a Title or Design for an ornamental compartment, by Jost Amman. Indian ink on an indigo ground, heightened. Marked I. A. 1569. *Brooke*

HANS HEMMELINCK.

*circa* 1430.

The Virgin Fainting, supported by St. John, with two other figures ; a group intended for his picture of the Crucifixion, an altar piece, with volets ; the picture is in this Collection, but there are considerable deviations from the original design.

12 h.  $7\frac{1}{2}$  w.

From Mr. Ottley's Collection.

ISRAEL VAN MECHELN.

*circa* 1480.

- 111-438 Two, his own Portrait; fine pen, the reverse of, and probably the original design for, the print of this subject. *Ac.*

4 h. 3 w.

Two Angels holding the Sudarium; a circle, with the date MCCCCLXXII. CURIOUS.

11 $\frac{1}{2}$  diameter.

Fourth Day.

MARTIN SCHOEN,  
Or SCHONGAUER.

*circa 1480.*

439 Two, Virgin and Child. Pen drawing; in a circle, fine.

6 diameter.

A Lady standing; an Ass before her marked M+S.

9 h. 6 $\frac{1}{2}$  w.

## JEROME BOS.

440 Two, three designs of Grotesques, Witches, &c. on one sheet, curious.

## HANS BURGMAIR.

A Lady standing in a garden; marked in a cypher with the letters H. B.

## MICHAEL WOLGEMUTH.

*circa 1490.*

441 St. John standing with his hands folded; a design for a figure in a crucifixion, *fine and curious.*

12 h. 5 w.

Wolgemuth was the master of Albert Durer.

## ALBERT DURER.

b. 1471, d. 1528.

442 One, Portrait of Albert Durer, naked to the waist, drawn by himself in his last illness, to explain to a physician at a distance the precise seat of an abscess in his side; with an inscription above, in his own hand-writing, in German, purporting that *where the*

*finger points, there is the pain ; EXTREMELY FINE Fourth Day. AND CURIOUS.*

5 h. 4 $\frac{1}{2}$  w.

From the Collection of the Greffier Fagel; *v. his Catalogue, 147.*

- / 2 - 443 One, Portrait of Albert Durer's Wife; black chalk, *Coll. Greffier* on red ground, with the artist's usual cypher. VERY FINE.

9 h. 7 $\frac{1}{2}$  w.

From the Greffier Fagel's Collection, No. 144, where it is called a Lady's head.

A Painting by Albert Durer of the same subject is in this Collection.

- / - 444 One, Portrait of a Man in a flat cap; black and white chalk, on a red ground; VERY FINE. *Coll. Greffier*

14 h. 11 w.

- / - 445 One, Christ taken down from the Cross, supported by Joseph of Arimathea, and attended by the Virgin, St. John, &c. fine pen. CAPITAL. *Coll. Greffier*

12 h. 9 w.

- / - 446 One, Madonna and Child, with St. Joseph asleep, in a landscape; the father in the heavens; on the foreground a butterfly, and the mark of the artist. Very fine pen, highly finished. *Coll. Greffier*

10 h. 7 $\frac{1}{2}$  w.

Albert engraved a fine print on this subject, called "*La Vierge au Papillon;*" *v. Catalogue of Prints, No. 393.*

- / - 447 Two, Christ bearing his Cross, the sorrows of the Virgin represented by swords in her bosom; a Pope with the Eucharist, and a figure kneeling in adoration below; beautifully sketched with a very fine pen. *Coll. Greffier*

8 $\frac{1}{2}$  h. 6 w.

The Martyrdom of St. Laurence. Pen and indigo.

5 h. 6 $\frac{1}{2}$  w.

From M. Mariette's Collection.

- Fourth Day. | 448 Two, the Holy Family attended by angels, and the wise  
 men's offering, for the set of the life of the Virgin; one marked 1510, very highly finished with the pen.

12 h. 9 w.

*Crookston*

LUCAS JACOBS,  
 Called LUCAS VAN LEYDEN.

b. 1494, d. 1533.

- 449 Two, Portrait of a Lady, her left hand on a skull.  
 Pen.

8 h. 6 w.

*L. H. Bailey*

St. Andrew; a small circle; beautiful pen.  
 $2\frac{1}{2}$  diameter.

- 450 One, the Annunciation, inscribed AVE GRATIA PLENA, &c. Indian ink, on a grey ground, heightened; very fine; a circle.

8  $\frac{1}{2}$  diameter.*G. W. Barber*

- 451 One, a Gentleman and Lady seated at a table, in conversation, children playing before them; black chalk on indigo ground, heightened and highly finished.

10 h. 9 w.

*H. C. Taylor*

A print of St. Luke painting the Virgin, from a drawing of Lucas, by Metz, in the same style of execution, accompanies the present drawing.

- 452 One, the Conversion of St. Paul; he is led away between two men after having fallen from his horse. A composition of many figures; fine pen and indian ink; a part of the drawing is unfinished. CAPITAL.

7  $\frac{1}{2}$  h. 12 w.*J. S. Lewis*

From the Collection of M. Ploos van Amstel, with his writing at the back. There is a fine print by Lucas on the same subject.

453 One, the ULESPIEGLE.

7 h. 6 w.

From the same Collection.

Fourth Day.

*Egyptian*

The engraving of this subject is the rarest print of the master, and when met with sells at an extravagant price.

## JOHN DE MABUSE.

b. 1499, d. 1562.

454 One, a group of several figures; indian ink.

10½ h. 6½ w.

## MARTIN DE VOS.

455 Two, the Death of St. Sebastian; indian ink; a circle.  
4 diam.

*Two Figures**Vaten*

## HANS HOLBEIN.

Sir Thomas More going to execution. Pen and ink;  
fine.

5 h. 4½ w.

## JOST AMMAN.

456 Two, of Feasts. Pen drawings; circles.

*Geben*

## HANS BURGMAIR.

457 Two, Portrait of a Lady, at prayer; black and red  
chalk, marked H. G. B. Extremely fine.

15½ h. 12 w.

From the Greffier Fagel's Collection, No. 169.

The taking of Christ; bistre, heightened.

9 h. 6½ w.

## PETER BRUEGHEL THE ELDER.

b. 1510, d. 1570.

458 One, the Departure of the Israelites from Egypt; in  
bistre and indigo, highly finished. Capital.

12½ h. 20 w.

*Two Figures*

Fourth Day.

## MARTIN HEMSKERCK.

*b. 1498, d. 1574.*

- ✓ 12 ✓* 459 Four, subjects of Scripture history; bistre.

*9 h. 6½ w.**M. H. S.*

## JOAN. STRADANUS.

*b. 1536, d. 1604.*

- ✓ 13 ✓* 460 Two, Portrait of an Ecclesiastic reading.

Ditto of an old Man with a staff; ovals, with the name  
of the master subscribed.

*7 h. 5 w.*

## FR. FLORIS,

Called the RAPHAEL OF FLANDERS.

- ✓ 13 ✓* 461 Two, the burial of Christ. Pen.

*7 h. 10½ w.**F. Floris*

## CRISPIANUS.

The Angel driving Adam and Eve from Paradise. In-  
dian ink ; *marked Crispianus, 1575.*

*7½ h. 10½ w.*

## CHRISTOFFEL SCHWARTS,

Called the GERMAN RAPHAEL.

- ✓ 13 ✓* 462 One, the Flagellation of Christ. Pen and bistre, on a  
brown ground. CAPITAL.

*17 h. 11 w.**C. Schwartz*

## FREDERICK SUSTRIS.

- ✓ 14 ✓* 463 One, Christ bearing his Cross. Pen and bistre, on a  
yellow ground, heightened ; oval.

*9 h. 12 w.**F. Sustris*

This artist was painter and architect to the Elector of Bavaria, anno 1600. There is a print from this drawing.  
From Mr. Hudson's Collection.

## WENCESLAUS COBERGER.

Fourth Day.

- 464 Two, the Virgin and Child adored by a Saint, St. Joseph in the distance. Bistre, heightened, fine. *Wenceslaus*

 $9\frac{1}{2} h. 6\frac{1}{2} w.$ 

- The death of St. Stephen. Pen and indian ink.

 $7 h. 9 w.$ 

## HENRY GOLTZIUS.

*b. 1558, d. 1617.*

- 465 Two, the Deluge. Pen and bistre; very fine. *G. Ottley*

 $8 h. 11 w.$ 

From Mr. Jennings's Collection.

- The Wise Men's offering. Bistre, on a yellow ground.

 $9 h. 12 w.$ 

From Mr. Ottley's Collection.

## ADAM VAN OORT.

*b. 1557, d. 1641.*

- 466 Two, the Nativity. Bistre. *Pilmer*

 $5 h. 7 w.$ 

## OTHO VENIUS.

*b. 1556, d. 1634.*

- The death of the Virgin; red chalk.

 $10 h. 9 a.$ 

## HEN. VAN BALEN.

- 467 One, St. John preaching in the wilderness. Pen and yellow tint. *CAPITAL.* *A. J. Hervey*

 $14\frac{1}{2} h. 18 w.$ 

From Richardson's Collection, afterwards Mr. Rogers's.

- 468 One, the Brazen Serpent. Bistre, highly finished. *Pitton*

 $12 h. 16 w.$

## Fourth Day.

## VARIOUS.

469 Four, the Scourging of Christ. Indian ink : a Lunette.

10 h. 16 w.

Christ and his disciples going to Emmaüs.

9 h. 6½ w.

Two historical.

## ABR. BLOEMART.

b. 1567, d. 1647.

470 One, the Holy Family; a design for an engraving in chiaro-scuro, heightened.

9 h. 7 w.

## P. P. RUBENS.

b. 1577, d. 1640.

*Drawings by Rubens during his travels in Italy.*

471 Two, a study for two figures; black and red chalk, washed.

7 h. 4 w.

From Mr. Barnard's Collection.

Ditto of a Lady painting, do.

8½ h. 6 w.

From the same Collection.

472 One, Mary Magdalen anointing our Saviour's feet, after a picture of Schiavone; black and red chalk.

8½ h. 12½ w.

473 One, a study from the Last Judgment of Tintoretto; ditto.

8½ h. 12½ w.

474 One, a study of two Horses, harnessed; black and red chalk.

11 h. 15 w.

475 One, a study of Angels, after Coreggio; red chalk, very fine; in a niche.

8½ h. 7½ w.

From Richardson's Collection.

- ✓ 2 - 476 One, the Father with the Host of Angels, from the Fourth Day. painting of Michelagnolo in the cieling of the Capella Sistina, with variations by Rubens; *very fine.*  
*10 h. 11 w.*  
 From Richardson's Collection.
- ✓ 3 - 477 One, the Fall of the Damn'd; a sketch in black chalk; *fine.*  
*12 h. 9 w.*  
 From Richardson's Collection.
- Drawings by Rubens; his own Designs.*
- ✓ 4 - 478 Two, Heads in black chalk; large and fine.  
*Heber*
- ✓ 5 - 479 Two, Head of a young Man; pen and indian ink.  
*5 h. 4 w.*  
 The Rape of Proserpine; black lead.  
*3½ sq.*
- ✓ 6 - 480 Two, Christ and his Disciples at Table; pen and bistre.  
*10 h. 8 w.*  
 From Richardson's Collection.  
 Christ giving the keys to Peter; ditto.  
*10 h. 8 w.*
- ✓ 10 - 481 Two, St. Hubert, kneeling; black chalk, heightened, *fine.*  
*16 h. 10½ w.*  
 From Lanckrinck's and Holditch's Collections.  
 Study for a Boy, ditto.  
*13 h. 9 w.*
- ✓ 3 - 482 One, a Demoniac, on the ground, greatly foreshorten'd, black and white chalk, on grey paper, highly finished; a study for the picture in the Jesuit's Church at Antwerp.  
*10 h. 15 w.*  
 From Richardson's and Holditch's Collections; at the back is written by the latter, "Given me by Mr. Trevor, R. H."
- ✓ 10 - 483 One, the Circumcision, a study for his large picture, on the subject of which a print has been engraved  
*B. Cooke*

Fourth Day. with considerable variations; a superb design, in black and red chalk, CAPITAL.

**16 h. 13 w.**

✓ 13. 484 One, ROMA TRIUMPHANS, a grand design; in red chalk, washed and heightened; *extremely spirited and fine.*

**15 h. 17 w.**

*B. 2002*

ANT. VANDYCK.

*b. 1599, d. 1641.*

✓ 9. 485 Two, a Study for two boys; a spirited pen sketch.

**9 h. 12 $\frac{1}{2}$  w.**

*D. 14. 10. 10. 10.*

The continence of Scipio; free pen.

**9 h. 13 $\frac{1}{2}$  w.**

From Sir Jos. Reynolds's Collection.

✓ 11. 486 One, the raising of the Brazen Serpent; a superb and highly finished drawing, in pen and bistre. CAPITAL.

**21 h. 11 w.**

*B. 2002*

✓ 10. 487 Three, Mary Magdalen washing the Saviour's feet; pen and indian ink.

**9 h. 11 w.**

*D. 14. 10. 10. 10.*

From Mr. Ottley's Collection.

Christ on the Mount of Olives. Pen.

**9 h. 15 $\frac{1}{2}$  w.**

From Mr. Ottley's Collection.

Dead Christ on the knee of the Virgin. Pen.

**6 h. 4 $\frac{1}{2}$  w.**

JUSTUS SUTTERMANS.

*b. 1597, d. 1681.*

✓ 6. 488 One, Portrait of Ferdinand II. Grand Duke of Tuscany; a study for his celebrated picture in the Palazzo, at Florence; black chalk.

**17 h. 11 w.**

*D. 14. 10. 10. 10.*

From Sir Jos. Reynolds's Collection.

## THEODORE ROMBOUTS.

Fourth Day.

b. 1597, d. 1637.

- 489 One, a Study of Heads; black chalk, *fine*. *Silmer*  
 $6\frac{1}{2}$  h. 9 w.

## ERASMUS QUELLINUS.

b. 1607, d. 1678.

- 490 Two, Figures of St. Francis and St. Agnes, in niches. *Heber*  
 $10$  h. 7 w.

The Conversion of Saul; indian ink, on blue paper,  
heightened.

10 h. 7 w.

## REMBRANDT VAN RYN.

b. 1606, d. 1674.

- 491 Two, a small Head, unfinished. Pen. *Cabinet*  
 $2$  sq.

An old Man standing; broad pen.

 $6\frac{1}{2}$  h. 5 w.

- 492 One, the Circumcision; a *grisaille*, very fine. *W. D. C.*  
 $5\frac{1}{2}$  h. 4 w.

From Mr. Richardson's Collection.

- 493 One, an old Man in a square cap, sitting; red chalk  
and bistre; *fine*, marked *Rt. 1628*. *D. Harvey*  
 $8$  h. 6 w.

- 494 One, Isaac blessing Jacob; indian ink. *Cabinet*  
 $7\frac{1}{2}$  h.  $9\frac{1}{2}$  w.

From Mr. Daulby's Collection.

- 495 One, Peter and John healing the lame Man at the gate  
of the temple. *Woolse*  
 $6$  h. 7 w.

On the reverse is another study for the same subject, from  
which it appears what extraordinary pains this great artist  
took to render his perspective correct.

- Fourth Day. 496 One, Inside view of a Church ; a mourner weeping over a tombstone. *Elsteson*  
 ~ 497 Two, the departure of Lot and his Family. Pen. *Co.*  
 Abraham sending away Hagar and Ishmael.  
 6 h. 7½ w.
- ~ 498 Two, the Flight into Egypt. Pen. *Gelder*  
 6 h. 7 w.
- The Prodigal Son feeding swine.  
 6½ h. 9½ w.
- ~ 499 Two historical. Pen. *Talens*
- ~ 500 Two do. do. *Co.*
- 100 - 501 Two, a Landscape with a large Cottage ; indian ink. *Gelder*  
 4½ h. 8 w.  
 From Zoomer's Collection.
- Do. a slight sketch. In bistre.  
 5 h. 12 w.  
 From Count Caylus's Collection.
- ~ 502 One, a Landscape ; indian ink, *very fine*. *Gelder*  
 4 h. 6 w.
- 2 2 ~ 503 One, View of Rembrandt's father's mill ; indian ink ; fine effect. *C.*  
 3 h. 6 w.  
 From the Collection of the late Edw. King Esq.
- ~ 504 One, the death of the Virgin ; highly finished, in black chalk, from the print of Rembrandt on the same subject, No. 97 of his works, inscribed G. Van Vliet fec. *L. J. Murray*
- ARNOLD DE GELDER.
- b. 1645, d. 1727.*
- 2 2 ~ 505 One, the Nativity, with the Shepherds' Offering ; a *Gelder*

choir of angels above. Bistre, inscribed, *Arn'd de Gelder, 1680.* *Very fine.*

**14 h. 10 $\frac{1}{2}$  w.**

De Gelder was the pupil of Rembrandt, and is said to have approached near to the merit of that great artist.

### JOHN LIVENS.

- ~ 13 ~ 506 One, Head of a Man in a cap; black chalk, fine effect. *John Livens*  
**10 $\frac{1}{2}$  h. 8 w.**

### ESAIAS VANDE VELDE.

- ~ 13 ~ 507 One, Apollo and the Muses; in front a River God with his urn. Pen and bistre; *fine.* *Esaias Vande Velde*  
**9 h. 12 w.**

- ~ 13 ~ 508 Two, a Shepherd and Shepherdess, with goats; black chalk and wash; marked E. V. VELDE, 1628. *Esaias Vande Velde*  
**8 h. 13 w.**

Travellers reposing; black chalk; marked E. V. VELDE, 1628.

**8 h. 13 w.**

### THEODORE VAN KESSEL.

- ~ 13 ~ 509 Two, His own Portrait; black chalk, fine. *Theodore van Kessel*  
 Portrait of a Gentleman, marked, *di un Flamingo.*

### ADRIAN VAN DER WERFF.

- ~ 13 ~ 510 One, Nymphs dancing; black chalk. *Adrian van der Werff*  
**11 h. 13 w.**

### S. I. VAN HELMONT.

- ~ 13 ~ 511 Two, the Scourging of Christ; red chalk, marked S. I. Van Helmont. *S. I. Van Helmont*  
**12 h. 10. w.**

The Nativity; red chalk.

**9 sq.**

Fourth Day.

## GERARD LAIRESSE.

- 512 One, Agamemnon and Iphigenia. Indian ink.  
10 h. 15 w.

## J. H. ROOS.

- 513 One, Haman and Mordecai. Indian ink, marked J. H. Roos, fecit. 1666.

## DAVID TENIERS.

b. 1610, d. 1694.

- 514 Two, the Archers; black lead and indian ink.  
8 h. 14 w.

- A Study of various figures. Pen and indian ink, fine.  
8 h. 13 w.

## JAN STEEN.

- 515 One, Boors quarrelling; yellow ochre, very spirited.  
11 h. 17 w.

From Lord Spencer's Collection.

## PETER QUAST.

- 516 One, the Village Surgeon; black lead, on vellum, very fine.  
8½ h. 7½ w.

## CORNELIUS DE WAEL.

- 517 Two, Travellers reposing. Bistre.  
5 h. 6½ w.

From Mr. Hudson's Collection.

- Boors regaling at table. Indian ink, on brown paper.  
5 h. 6 w.

## ADRIAN BROUWER.

- 518 One, Inside of a Tabaret, four boors regaling.  
6 h. 8 w.

## ADRIAN VAN OSTADE.

Fourth Day.

*b. 1610, d. 1685.*

- 16519 One, Interior of a Cottage; an old Woman spinning; *Indian ink.*  
 an old Man in a high cap standing beside her. Indian ink.

6 sq.

- 16520 One, an Interior, boors carousing. Bistre. *Do.*

6 h. 5½ w.

- 16521 One, a Dutch family, with Peasants drinking, five figures, a tinted drawing, very highly finished; marked *A. v. Ostade, 1677. CAPITAL.* *Colored*

6 h. 5 w.

## CORNELIUS BEGA.

- 16522 One, a group of Peasants; oil sketch, on paper. *Indian ink.*  
 5½ h. 6½ w.

## C. DUSART.

- 16523 One, a Man carrying Onions. Pen and bistre, *very fine.* *Brooks*

8 h. 6 w.

## I. v. CRAESBECK.

- 16524 Two, Boors drinking and quarrelling; five figures. *Indian ink.* *Paintings*

8½ h. 9 w.

- Peasants at a table; many figures. Indian ink.

7 h. 9½ w.

## H. M. SORGH.

*b. 1621, d. 1632.*

- 16525 One, a Peasant playing on the violin. Indian ink. *Colored*  
 CAPITAL. Marked *H. M. Sorgh, 1645.*

5½ h. 5 w.

Fourth Day.

## SAMUEL BOTSCCHILD.

- 526 One, the Discovery of the Philosopher's stone. Pen  
and bistre.

 $9\frac{1}{2} h. 11\frac{1}{2} w.$ 

Gates

## P. BREUGHEL.

- 527 Two, a View on a Canal with boats, &c. Indian ink  
and indigo.

 $5\frac{1}{2} h. 10 w.$ 

Heelen

## P. BRILL.

- A Landscape with labourers at work. Bistre and  
indigo.

 $6\frac{1}{2} h. 9 w.$ 

- 528 Two, a rocky Landscape, with an elephant, a stag,  
monkies, &c. Pen.

 $14 h. 10 w.$ 

Burckom

- A Landscape in a rocky country. Bistre and indigo.

 $8\frac{1}{2} h. 7 w.$ 

A Landscape in a rocky country.

## J. DE GHEYN.

- 529 Two, a view of a Castle on a steep rock, a bridge,  
&c. Marked D. G. in. 1603.

 $6\frac{1}{2} h. 11 w.$ 

View of a Village.

 $6 h. 9 w.$ 

1603

## ROLAND SAVERY.

- 530 Three, Sheep-shearing. Indigo, marked Savery, 1594.

 $8 h. 12 w.$ 

1594

## NICOLAS MOYART.

- The Return of the Prodigal son. Pen.

 $4\frac{1}{2} h. 8 w.$

## HEN. HONDIUS.

Fourth Day.

The Death of the Fox. A very spirited drawing.

7 h. 9 w.

## JODOCUS DE MOMPER.

- 531 Four, View on a River overhung with rocks. Pen and bistre. And three others, by early masters in landscape.

*Middle Ages*

## NICOLAS BERGHEM.

b. 1628, d. 1683.

- 532 One, a Woman with a distaff, another milking a goat, cattle, &c. Pen.

6 h. 8 w.

An inestimable drawing of this eminent master.

- 533 One, Cattle in a rocky landscape, a woman milking a cow; black chalk and wash.

6½ h. 9½ w.

- 534 Two, a Man on Horseback talking to a Woman; cows, sheep, &c.; red chalk; a *Ricalco*.

13 h. 24 w.

Cattle passing over a bridge; red chalk; ditto.

8 h. 12 w.

## HERMAN SACHTLEVEN.

b. 1609, d. 1685.

- 535 Two, Landscapes with buildings; fine, a pair.

5½ h. 7 w.

- 536 Two, Landscapes, mountainous views; very fine, a pair.

6 h. 10 w.

- 537 Two, View on a River, with a square tower and buildings.

7 h. 10 w.

View on a Canal, with buildings.

5½ h. 8 w.

Fourth Day.

## ANTONY WATERLOO.

- / .. 538 Two, a landscape with buildings ; two peasants under an archway ; black chalk. *Yates*  
 $3\frac{1}{2}$  h. 6 w.
- Ditto, with a large tree to the right ; black chalk.  
 $6\frac{1}{2}$  h. 7 w.
- / / .. 539 One, view in a forest ; chalk and indian ink ; very fine. *Heber*  
 $10$  h. 12 w.
- ~ / .. 540 Two, a traveller giving alms, in a mountainous landscape. *Basics*  
 $6\frac{1}{2}$  h. 8 w.
- A wood at the side of a river ; black chalk on blue paper.  
 $10$  h. 16 w.

## ALBERT CUYP.

- / .. 541 One, a landscape with a cow drinking, another lying down ; black chalk, very fine. *Heber*  
 $3$  h. 7 w.
- / .. 542 Two, ships in port ; pen and indian ink, ditto. *Brucke*  
 $7\frac{1}{2}$  h. 12 w.
- Ships in a calm, ditto.  
 $5\frac{1}{2}$  h. 11 w.

## ROLAND ROGHMAN.

- c. 543 Two, view of a bridge and buildings ; indian ink.  
 $5$  h. 13 w. *Belmer*
- A cottage and peasants ; pen and wash.  
 $5$  h. 10 w.

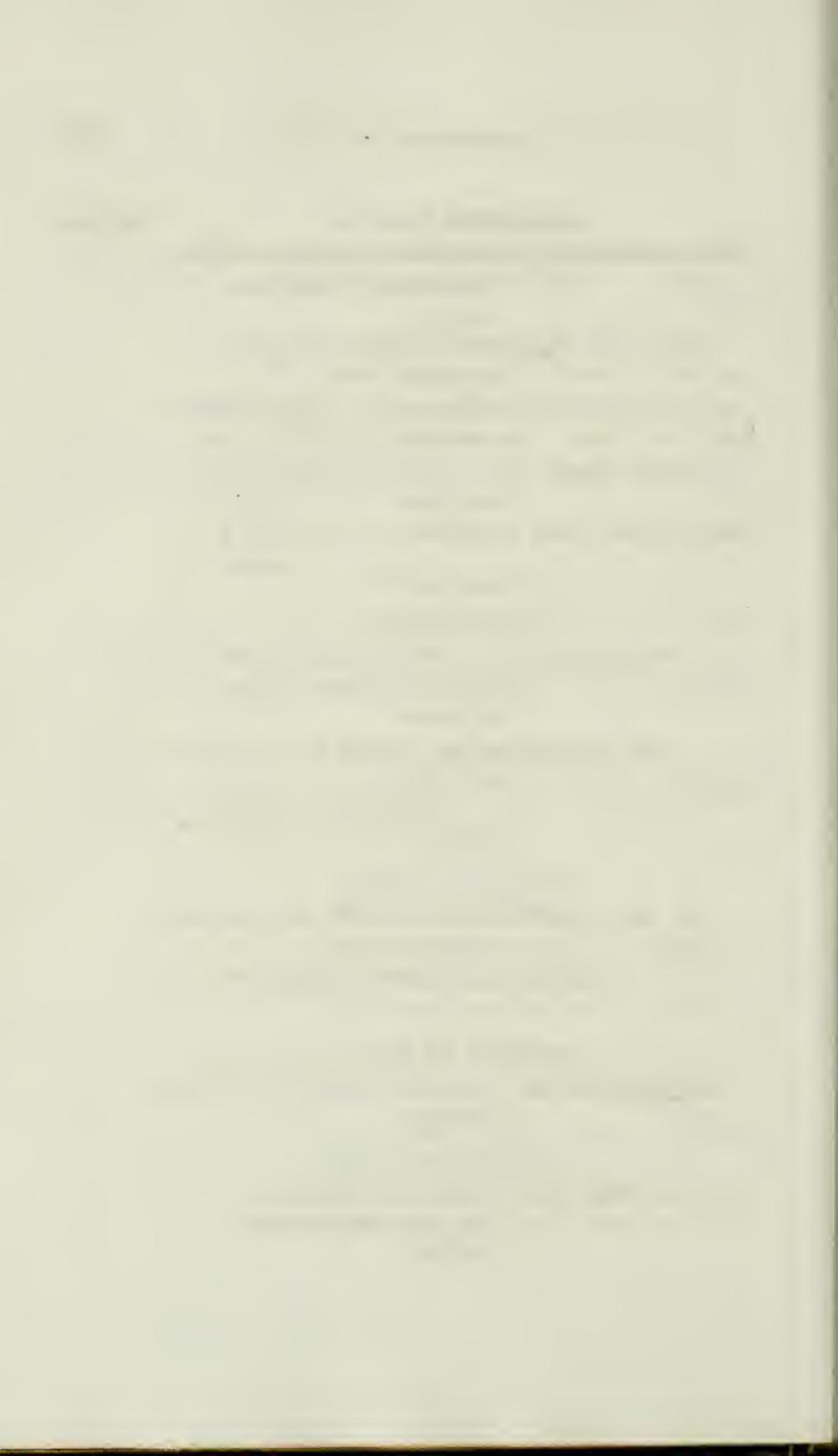
## LOUIS DE VADDER.

- c. 544 Two, a Romantic landscape. Pen and indigo, *fine*. *Hebe*

 $8\frac{1}{2}$  h. 13 w.

## BARTH. BREEMBERG.

- A Landscape, with ruins ; black chalk, on a red ground, heightened ; *fine*.  
 $6$  h. 4 w.



## FERG.

Fourth Day.

- ~ 14 ~ 545 Five, Buildings with an obelisk ; indian ink, marked F.  
and four others, by different masters.

*Salinen*

## I. VAN GOYEN.

- ~ 15 ~ 546 Two, Landscapes; black chalk ; a pair.  
5 h. 7 w.

*Van Goyen*

- 1/10 ~ 547 One, a Village Feast. Indian ink and bistre, many figures. CAPITAL.

*Brocke*

- ~ 16 ~ 548 Three Landscapes, by do. *fine*.

*L.*

## A. VANDER NEER.

- ~ 1/12 ~ 549 Two, a Landscape; a sketch in black chalk.  
8 h. 12 w.

*29°*

Do. with a mill—a night piece.

11 h. 9 w.

## JACOB VANDER DOES.

- 3/4 ~ 550 One, a Shepherd with his flock, with buildings, &c.  
*extremely fine.* Indian ink, marked *I. v. Does, 1657.*

*Eidale*

6 h. 8 w.

## I. VANDER MEER DE JONGHE.

- ~ 18 ~ 551 Two, a Flemish gentleman on horseback, with his servant & dogs ; black chalk, marked *V. M. D. Jongh,*  
1674.

*Brocke*

8 h. 13 w.

View on a canal, with a bridge and water mill ; indian ink.

4½ h. 9 w.

## ALLART VAN EVERDINGEN.

- ~ 19 ~ 552 Two, Views, with figures, a pair ; marked *A. v. E.*

*29°*

4 h. 3½ w.

Fourth Day.

## JOSUA DE GRAVES.

- 553 Two, Landscapes, with castles, &c. a pair, marked  
*Josua de Graves, 1686—1687.* Brooks  
 $5\frac{1}{2} h. 6 w.$

## F KOBELL.

- 554 Two, Spirited Landscapes. Pen and bistre; a pair;  
 marked F. K. Co.  
 $7 h. 9 w.$

## ABERLI.

- 555 Two, View in Switzerland, environs of Berne; a tinted  
 drawing. Aberli

 $6\frac{1}{2} h. 8\frac{1}{2} w.$ 

View at Arberg, do.

 $4\frac{1}{2} h. 7\frac{1}{2} w.$ 

## JACOB CATS.

- 556 Two, View on a navigable river. Indian ink. Petri de Liendr.  
 $8\frac{1}{2} h. 13 w.$

View of a moated Mansion; very highly finished, in  
 indian ink; marked *Petri de Liendr. del. ad viv.*  
 1750—1751.

 $9 h. 13 w.$ 

## WILLIAM VAN DE VELDE.

- 557 Two, Stern of a Dutch ship of the line; black lead,  
 fine. C. L. C. L.

Hull of a Dutch merchant ship; indian ink, do.

- 558 Two, Boats lying in harbour, with their flags display-  
 ed on a public rejoicing. VERY FINE. C. L. C. L.  
 $7\frac{1}{2} h. 21 w.$

## FRENCH SCHOOL.

## STEPHEN DE LAULNE.

Fourth Day.

- 10 6 559 One, an Emblematical piece representing the French Academy supplicating Charles IX. seated on the throne, with a sword in one hand and a sceptre in the other. Below, Minerva leading away the emblematic figure of Art, followed by the nine Muses, with each her appropriate symbol: on a scroll are inscribed several Latin verses, and on a label from the mouth of Minerva are the words—

Culta diu valeas, si jam te linquere spreta,  
Cogor, et heu sedes quærere mæsta novas.

Indian ink, on vellum.

17 h. 12 w.

## JEAN COUVAY.

- 11 5 560 One, the Adoration of the shepherds. Bistre, on a blue ground, heightened.

11 h. 8 w.

## REMIGIO CANTAGALLINA,

*Master of Callot.*

- 12 5 561 Two, three figures, Gypsies.

Three figures of peasants. Pen.

## JACQUES CALLOT.

- 12 5 562 Two, figure of an old Woman with her stick and muff.

Three figures, masquerades. Pen.

- Fourth Day. 563 One, the unwelcome Visitor; a convivial scene, Death enters the door, to the astonishment of the company ; red chalk. *✓* 7 h. 13 w. *Pellier*

From Richardson's Collection.

GIACOPO CORTESE,  
Called BORGOGNONE.

- 564 One, Battle of Horsemen. Pen and indian ink. *✓* *G. Scialo*

From Lord Spencer's Collection.

- 565 One, a charge of Horse. Pen. *✓* *G.*

9 h. 11 w.

From the same Collection.

- 566 One, a Battle of Horsemen. Broad pen and bistre. *✓* *G. Scialo*

6 h. 8 w.

NICOLO POUSSIN.

- 11 567 One, the Prophet Isaiah, shewing to Hezekiah the shadow brought back ten degrees on the dial. *✓* *G. Scialo*

7 h. 10 w.

From the Collections of Mr. Hone and Mr. Rogers.

- 9 - 568 One, the presentation in the Temple ; black chalk. *✓* *G.*  
10 h. 15 w.

- 11 569 Two, Rachel giving the servant of Jacob water to drink ; on a brown ground, heightened. *✓* *G. Scialo*

10 h. 15 w.

The physician discovers the love of Antiochus for Stratonice ; on a brown ground, heightened.

7 h. 8 w.

- 3 5 - 570 One, a Landscape, with a waterfall and a group of figures ; on a blue ground, heightened. CAPITAL.

11 h. 15½ w. *✓* *G. Scialo*

## GASPAR POUSSIN.

Fourth Day.

- 2 ~ ~ 571 One, a rocky Landscape; black chalk, heightened, *Cerulean*  
*very fine.*

12 h. 18 w.

## E. LE SUEUR.

- ~ 176 572 Three, Rachel giving drink to the messenger of Jacob. *Editor*  
 Pen.

7 h. 9 w.

The Nativity; red chalk.

11 h. 16 w.

From Sir Jos. Reynolds's Collection.

## JACQUES STELLA.

The Holy Family; St. John bringing a lamb to Christ;  
 a circle; pen and bistre.

6 diameter.

## SEBASTIAN BOURDON.

- ~ 10 ~ 573 Two, a study for one of the works of Mercy, receiv-  
 ing the stranger. *Editor*

10½ h. 8½ w.

A study for one of the works of Mercy, burying the  
 dead.

10½ h. 8½ w.

## CLAUDE LORRAINE.

- 10 ~ 574 One, a Landscape; three figures sitting in the fore-  
 ground, one of them drawing. Bistre, fine. *Editor*

6 h. 7 w.

From Richardson's Collection.

- 17 ~ 575 One, a Landscape with a temple in the distance. *Boottie*

5 h. 8 w.

From Richardson's Collection, afterwards Mr. Barnard's.

Fourth Day. 576 One, a study of Trees. Pen and bistre, fine. *B. 2. 2*  
 $1 \frac{1}{4} h. 6 \frac{1}{2} w.$

From Richardson's and Barnard's Collections.

### PAROCEL.

577 Two, a Battle of Horsemen. A charcoal sketch. *L. & P. Preud'homme*

Hawking. A charcoal sketch. *L. & P. Preud'homme*

578 One, a charge of Cavalry. Bistre; great spirit, and highly finished. *L. & P.*  
 $12 h. 23 w.$

### WATTEAU.

579 One, a Feast with music; a garden scene. Pen and Indian ink. *G. M. Bellon*

### RAYMOND LA FAGE.

580 One, Pluto carrying off Proserpine. Pen and Indian ink; fine. *G. L. La Fage*  
 $11 h. 17 w.$

581 One, the Combat of David and Goliah. In Indian ink on vellum; very highly finished. *L. & P.*  
 $7 h. 16 w.$

From Lord Spencer's Collection.

582 One, the Death of Niobe and her children. Indian ink on vellum; ditto. *L. & P.*  
 $12 h. 8 w.$

From the same Collection.

583 One, Joshua commanding the sun to stand still. Pen and bistre; A CAPITAL DRAWING of the master; inscribed, AD VOCEM JOSUES SOL STETIT. LA FAGIE FEC. *N. de Pouzzi*  
 $212 h. 24 w.$

### BERNARD PICART.

584 Two, Venus and Cupid, after a drawing of Raffaelle, 1719; in red chalk; afterwards engraved by him. *Th. G.*  
 $18 h. 10 w.$

Abraham sending away Hagar and Ishmael; from a Fourth Day, picture of Le Sueur; red wash, highly finished.

- 585 Three, Two of Hercules reposing from his labours— *échelles*  
after Le Brun; on a blue ground, heightened and highly finished.

## SEBASTIAN LE CLERC.

View of a Mole with a splendid palace; pen.

## VARIOUS.

- 106 586 Four drawings by different masters of this school. *échelles*

- 587 Four do. *Milleurs*

## VIEYRA,

Called IL PORTOGHESE.

- 588 One, the death of St. Laurence. Pen and bistre, very fine. *12 h. 40 cm.*

12 h. 8 w.

This picture was painted by Vieyra with some variations, and an etching from it accompanies the drawing.

## ENGLISH SCHOOL.

## SIR JAMES THORNHILL.

- 589 Two, a sketch of three figures; Painting, Poetry and Music. *échelle*

6 sq.

A grand and highly finished design for a cieling, representing the deifying of Hersilia; with four other subjects from ancient history in the angles, and explanations of each in the hand writing of the artist. Indian ink, CAPITAL.

14½ square.

Fourth Day.

## WILLIAM HOGARTH.

- ✓ 590 One, Columbus shewing his friends how to make an egg stand on its narrow end ; black chalk, heightened.

13 h. 20 w.

Collinson

## FRANCIS HAYMAN.

- ✓ 591 Two, Gentlemen and Ladies in travelling dresses, with horses, &c. preparing for a journey. Indian ink ; spirited.

Collinson

## SIR JOSHUA REYNOLDS.

- ✓ 592 Two, Head of a young Man in agony, a design for one of the sons of Count Ugolino ; black chalk, fine. An old Man's head, after Guercino, probably copied by Sir Joshua whilst he was a pupil with Hudson, having been bought at his sale, 25th Feb. 1785.

Hudson

## J. N. MORTIMER.

- ✓ 593 Four, Groups of fancy heads, finely drawn with the pen ; circles.

Collinson

 $3\frac{1}{2}$  diameter.

## THOMAS GAINSBOROUGH.

- ✓ 594 One, a Landscape and figures, with a waggon and horses, slightly sketched, in black chalk.

Gainsborough

12 square.

## GEORGE BARRET.

- ✓ 595 Three, Portrait of a Dog ; black lead, very fine.

View of a Barn, &amp;c. black lead.

Collinson

A romantic view, a river falling amongst rocks.

## JOHN BROWN.

Fourth Day.

- 596 Two, Sketches of Heads and figures; with black lead pencil, very fine.

Of this artist, who was a native of Edinburgh and studied at Rome towards the end of the last century, some account is given in the Catalogue of Mr. Ottley's drawings, p. 21, which concludes with observing that his very slightest sketches are interesting. The above are from Mr. Ottley's Collection.

## ED. DAYES.

- 597 Two, View of Crangley Castle, South Wales.

View of Orton Church, Flintshire. A pair.

$5\frac{1}{2}$  h. 12 w.

- 598 Two, Landscapes, very freely sketched; a pair.

6 h. 10 w.

## BOWER.

- 599 Two, View of a Cottage near Exmouth.

Do. of a Water Mill, near Lestwithiel; a pair, tinted.

$9\frac{1}{2}$  h. 13 w.

## F. SWAINE.

- 600 One, Shipping in a calm, a large vessel saluting; indian ink, very fine; marked by the artist, F. Swaine.

13 h. 20 w.

## VARIOUS.

- 601 Two, a Saint reading, by an ancient but unknown Italian master; on a red ground, heightened, very fine.

8 h. 6 w.

The Virgin crowned with angels; below St. Jerome and St. Roch. Bistre, on blue paper, fine.

$13\frac{1}{2}$  h. 9 $\frac{1}{2}$  w.

**Fourth Day.** 602 Four, Head of a Lady; fine pen.

~ 15 ~ And three others by and after Italian masters.

From Mr. Holditch's and Pond's Collections.

~ 16 ~ 603 Six, in four sheets by various Italian masters.

~ 17 ~ 604 Two, Head of St. Peter penitent; black chalk on blue paper, fine expression.

A Paroquet and Rabbits; on blue paper, heightened.

~ 18 ~ 605 Four, Portrait of Albert Durer; fine pen.

Design of a female figure, with the proportions by Albert Durer; and two others by early German masters.

~ 19 ~ 606 Six, by early Flemish masters.

~ 20 ~ 607 Six, by or in the manner of Rembrandt.

~ 21 ~ 608 Two, Portraits of Gentlemen, finely drawn and highly finished in Indian ink, and tinted, by J. Van Somer, Amst.

~ 22 ~ 609 Two, an Angel with a lily, a chiaro-scuro sketch in oil, by Matteo Zamboni; fine expression.

The Head of Christ in a spiral line, inscribed FORMATUR UNICUS UNA. *Plume d'Overlaet d'Anvers.*

~ 23 ~ 610 A portfolio, bound in yellow leather, and containing upwards of 80 specimens of original drawings, by Italian masters.

END OF THE FOURTH DAY'S SALE.

## PICTURES.

2008/07/27

## FIFTH DAY's SALE.

SERIES OF PICTURES ILLUSTRATING THE RISE  
AND PROGRESS OF PAINTING IN ITALY.

### GREEK SCHOOL.

On 1 THE HEAD OF THE VIRGIN, seen in front; from Fifth Day.  
the picture in the church of S. Maria Maggiore, at ~~Rome~~,  
Rome, said to have been painted by St. Luke the evangelist.  
Round the interior of the frame is inscribed,

VERA. EFFIGIES B. MARIAE  
VIRGINIS AD IMITATIONEM  
S. LVCAE QUAE ROMAE HABETVR  
IN S. M. MAJORE.

2 f. h. 2 f. 11 in. w.

The opinion that St. Luke was a painter may be traced to a very early period of the Christian church. The question has been fully discussed by Tiraboschi, Lanzi, and other Italian critics, and by Mr. Ottley in the introduction to his Italian School of Design; but seems to be of little importance except as it tends to shew that the professors of Christianity began very early to regard picturesque representations with a favorable eye. The picture at Rome, of which the present is a very ancient copy, is undoubtedly one of the earliest specimens of a picture by a Christian artist; or of what may be called, with reference to the works of the ancients, modern art.

Fifth Day. 2 THE CORONATION OF THE VIRGIN. The figures

*10 10-* are seen at half length; the Virgin, with her hands folded on her breast, devoutly inclines her head before Christ, who places on the crown with both hands. This picture corresponds with the description given by Baldinucci of the works of the Greek painters immediately prior to the revival of the art in Italy.

*V. Decen. I. del Secol. I. p. 3.*

*1 f. 5 in. h. 1 f. 9 in. w.*

*Grecyj zov*

3 THE ANNUNCIATION. The angel Gabriel appearing to the Virgin in her chamber, with Greek inscriptions. Above is another inscription in ancient Russian characters, from which it has been conjectured by a very competent judge, and native of that country, to have been executed in the fifteenth century. The whole is very highly finished.

*7 in. h. 6 in. w.*

*Grecyj zov*

*2 20* 4 The Madonna and Child, a small altar piece with *volets*, on one of which are St. Nicholas and St. George, on the other St. Athanasius and St. Demetrius.

*2 20*

This seems to be one of the more recent specimens, many of which are figured and described by Dr. Clarke in his travels through Russia.

Size of the centre, which is covered by the wings,

*9 in. h. 8 in. w.*

## ITALIAN SCHOOL.

## GIOVANNI CIMABUE.

- 3.36* 5 The Repose in Egypt. St. Joseph and angels gathering Fifth Day. dates. On a rock to the right is inscribed, CIMA-BVE, F. Painted in distemper, on panel.

*Georgetown*  
1 f. 2 in. h. 1 f. 1 in. w.

In an ancient reeded oak frame. This picture is certainly to be referred to a very early period of the art.

## GIOTTO DI BONDONE.

- 4.46* 6 A Group of three Holy Women with an infant; part of a painting representing the nativity of St. John; a Fresco, cut from the walls of the church of the Carmelites, in Florence, before that place was destroyed by fire, in 1771.

*Melioris*  
1 f. 8 in. h. 1 f. 9 in. w.

A print of the whole picture is published by Patch, by whom this portion was cut from the wall and sent into England.  
*v. Catalogue of Prints, No. 1331.*

- Part 7* The Daughter of Herod receiving the head of St. John; a Fresco, from another painting of the history of that saint in the church of the Carmelites.

1 f. 3 in. h. 1 f. 1 in. w.

The entire picture has also been engraved by Patch, who has likewise given a separate print of this very elegant figure.  
*v. Catalogue of Prints, No. 1331.*

Fifth Day.

SIMONE MEMMI,  
Called SIMONE DA SIENNA.

*Painted* 8 The Holy Family. Joseph and the Virgin remonstrating with Christ on his return from the temple.

*" His mother said unto him, Son, why hast thou thus dealt with us? Behold thy father and I have sought thee sorrowing.*

*" And he said unto them, how is it that ye sought me? Know ye not that I must be about my Father's business? Luke ii. 48.*

On the bottom of the picture and on the same pannel is inscribed,

SIMON DE SENIS ME PINXIT SVB A. D. MCCCXLII.

On an ornamented gold ground.

1 f.  $7\frac{1}{2}$  in. h. 1 f. 2 in. w.

*Painted* 9 Two, a pair, Angels playing on musical Instruments.

11 in. h. 12 in. w.

*Foed*

Although not so highly finished as the preceding picture, these pieces are evidently by the same hand. The attitudes are well contrasted, and the character of devotion finely expressed.

DON SILVESTRO CAMALDOLESE.

*Painted* 10 The Nativity of St. John, an illuminated painting, in water colours; on vellum, framed and glazed.

1 f. h. 11 in. w.

A leaf from the celebrated mass-book formerly in the monastery of Camaldoli, near Florence, representing the letter D. finished as highly as a miniature, and in the most perfect preservation.

Of this work Vasari gives the following very particular and interesting account:

*" Don Jacopo Fiorentino ( a monk of Camaldoli) was the best writer of large letters who was then or has since been known, not only in Tuscany but throughout Europe, as appears as well by the twenty very large pieces in the books*

of the choir, which he left in his own monastery, and Fifth Day.  
 which are the finest and largest perhaps in Italy, as from  
 many others at Rome, Venice, and other places, but chiefly  
 at San Michele, and San Mattio di Murano, a monastery  
 of the Camaldoiese; on account of which works this good  
 father was not only celebrated after his death by D. Paulino  
 Orlandini, a learned monk of the same monastery, in Latin  
 verse, but his right hand was preserved with great veneration  
 in a casket, together with that of another monk called  
 D. Silvestro, who was not less excellent, considering the  
 time in which he lived, in painting, than D. Jacopo was in  
 writing; and I, who have frequently seen their works, have  
 been astonished to find them so well designed and dili-  
 gently finished at a time when the art was little less than  
 lost; these works being executed in the year 1350, or  
 thereabouts, as is noted in each of the books. It is said,  
 and there are some persons who yet remember it, that when  
 Leo X. came to Florence, he wished to see the before-  
 mentioned books, recollecting to have heard them highly  
 praised by his father the magnificent Lorenzo de' Medici;  
 and that when he had attentively admired them, he said,  
 that if the service had been arranged according to the  
 order of the church at Rome, instead of that of Camal-  
 doli, he would have had some pieces of them (giving a suffi-  
 cient recompence to the monks) for the church of St.  
 Peter's; where there were already, and perhaps yet are,  
 two others by the aforesaid monks, which are very  
 beautiful." *Vas. vol. i. p. 162.*

The above pieces were brought into this kingdom by Mr.  
 Ottley, who purchased them in Italy during the revolu-  
 tionary troubles there.

FRA. GIOVANNI DA FIESOLE,  
 Called IL BEATO ANGELICO.

*P. 24* 11 The Nativity of the Virgin, painted on panel.

6 in. h. 14 in. w.

Fra. Giovanni was originally a miniature painter, or illumina-  
 tor of Missals; but he afterwards enlarged his style, and is  
 considered as the best disciple of the school of Giotto.

Fifth Day.

TOMASO GUIDI DA S. GIOVANNI,  
Called MASACCIO.

- S/5* 12 His own Portrait; on pannel.

*Lanzi*  
11 in. h. 8 in. w.

Although with a more cheerful expression, this portrait agrees in feature with that engraved by Patch from the works of Masaccio, at Florence. v. Catalogue of Prints, No. 1331.

FRANCESCO PESELLI.

- S/10* 13 The Exhibition of a Relic in the Cathedral at Florence, containing portraits of Cosmo de' Medici, P. P. his son Piero il Gottoso, his grandsons Lorenzo and Giuliano, and upwards of seventy figures in the costume of the time.

*Facci*  
2 f. 6 in. h. 1 f. w.

Lanzi says, "the two Peselli enjoyed the perpetual patronage of the Medici; which they repaid to the best of their power, by continually presenting before the public in their pictures (which according to the custom of the times were filled with portraits) the likenesses of their patrons."

ANDREA DAL CASTAGNO.

- Pint* 14 The Martyrdom of St. Sebastian.

- 15 The temptation of St. Antonio, a pair, painted on pannel.

10 in. h. 1 f. 8 in. w.

FILIPPO LIPPI.

- Lo.* 16 Head of a Lady, richly ornamented.

1 f. h. 10 in. w.

A pannel cut from the wainscot of the Palazzo Riccardi, formerly the palace of the Medici at Florence, where this piece was probably painted by the artist.

- Pietro* 17 The Virgin and Child, with St. John and Angels, on Fifth Day.  
a gold ground; pannel.

2 f. h. 1 f. 7 in. w.

A fine and perfect specimen of the style of this eminent master, as described by Lanzi.

#### ANTONIO POLLAJUOLO.

- 146* 18 Dead Christ on the knees of the Virgin, who is seated on the Tomb; in the back ground the Crucifixion, with many figures. On pannel.

1 f. 2 in. h. 1 f. w.

From the Riccardi Collection.

#### ALESSIO BALDOVINETTI.

- 3 3-* 19 The Nativity; the Virgin kneeling, and adoring the Child; St. Joseph standing over him with a lanthorn. On pannel.

11 in. h. 9 in. w.

#### LORENZO DI CREDI.

- 27/6* 20 The Holy Family; the Virgin sitting under a rich canopy; St. Joseph gathering dates. On pannel.

2 f. 8 in. h. 1 f. 11 in. w.

The pictures of Lorenzo di Credi exhibit a middle style between those of Pietro Perugino and Leonardo da Vinci, who were all three scholars of Andrea Verocchio. The works of Lorenzo are so highly finished that Vasari says, "all other pictures seem, in comparison with them, to be only sketches."

#### PIETRO PERUGINO.

- Pietro* 21 The Madonna and Child: she is seated before a green curtain which forms the back ground of the picture; on pannel.

1 f. 5 in. h. 1 f. 2 in. w.

- Fifth Day. 22 Saint Jerome. He is adoring a crucifix in a cavern,  
*15.5-* through the entrance of which appears a landscape  
 highly finished, on pannel.

*1 f. 1 in. h. 1 f. 4 in. w.*

This is one of the most perfect productions remaining of the  
 master of Raffaelle, who appears from this specimen to  
 have given his last touches with gold.

#### ANDREA MANTEGNA.

- 77-* 23 The Burial of Christ, with the inscription on the tomb,  
 HVMANI GENERIS REDEMPTORI. On pannel.

*1 f. 2 in. h. 1 f. 5 in. w.*

Mantegna has engraved this subject with some variations, and  
 with the same inscription. *v. Catalogue of Prints, No. 240.*

#### JACOPO BELLINI.

- 5.50* { 24 Portrait of Dante Alighieri.

- { 25 Portrait of Madonna Beatrice. A pair; on pannel.

*1 f. h. 10 in. w.*

*Écier*

From the Collection of John Strange, Esq. late British Con-  
 sul at Venice.

- 5.50* 26 St. Jerome in contemplation in the Desert; on pannel.

*2 f. 3 in. h. 2 f. 6 in. w.*

*W. W. M.*

#### GENTILE BELLINI.

- 5.50* 27 The Holy Family.

*2 f. 8 in. h. 1 f. 9 in. w.*

*Beckwith*

An undoubted picture of this rare master, and highly finished.

#### GIOVANNI BELLINI.

- 21-* 28 Madonna and Child, with St. Zaccharias and St. Francis.

On pannel.

*1 f. 5 in. h. 2 f. 1 in. w.*

*W. W. M.*

Finished in the highest style of the master, and in perfect  
 preservation.

## RIDOLFO GHIRLANDAJO.

Fifth Day.

- 55-29 Madonna and Child; on pannel.

1 f. 2 in. h. 1 f. w.

This [picture, painted in the manner of Raffaelle, has been considered and sold as one of his productions.

## LIONARDI DA VINCI.

- 64-30 Head of an Angel. Fine effect; on a thick pannel.

1 f. 6 in. h. 1 f. 2 in. w.

- 77-31 Portrait of Mona Lisa, called the Gioconda; on can-

vas.

2 f. 2 in. h. 1 f. 7 in. w.

An early copy of the celebrated picture of Leonardo, which he is said to have been four years in finishing.

## MICHELAGNOLO BUONAROTTI.

- 52.0-32 Christ and the Woman of Samaria; on pannel.

2 f. 6 in. h. 1 f. 11 in. w.

This piece, executed on pannel in chiaro scuro, and undoubtedly by the hand of Michelagnolo, was designed for Alfonso Davalos Marchese del Guasto, for the purpose of being copied on a larger scale in oil colours by Jacopo Pontormo. Vasari denominates it, Christ appearing to the Magdalen in the Garden; but Fuseli in his ed. of the Painters' Dictionary has corrected the error, and calls it Christ and the Samaritan Woman. Of this design there are two early engravings, one by Beatrizet, and the other by an artist whose initials are A.L.V.

From the Collection of the King of Naples, at Capo di Monte, and brought into this kingdom by Mr. Ottley.

## GIORGIONE.

- 58-33 CHILDREN PLAYING WITH A LAMB.

2 f. 2 in. h. 3 f. 1 in. w.

An early picture of this great colourist, in which may be traced the rudiments of his future excellence.

Fifth Day. 34 PORTRAIT OF A MAN in a large hat, with a  
 22 1 - guittar.

2 f. 11 in. h. 1 f. 5 in. w.

*Baccer*

A fine and undoubted specimen in his best style, and in the highest preservation.

### GAUDENZIO FERRARI.

10 10 - 35 THE TRANSFIGURATION, arched at top.

3 f. 3 in. h. 2 f. 4 in. w.

*Barbaro*

A finished and coloured sketch for a large picture. This master, although little known beyond the limits of Italy, is ranked by Lomazzo with Raffaelle, Correggio, &c. as one of the seven great painters of the age. *Mythology was the sphere of Julio, Religion that of Gaudenzio; Fuseli in MS. Lanzi calls him Pittor grandissimo, and adds, Raffaellesco è sempre, e vicinissimo a primari della Scuola Romana.*

### ANTONIO CORREGGIO.

13 2 6 36 The Madonna and Child.

1 f. 5 in. h. 1 f. 4 in. w.

*Baccer*

Presumed to be one of his earliest Cabinet Pictures, which Lanzi informs us are yet occasionally met with, and which from their dissimilarity to his subsequent style, are either doubted, or ascribed to some of his scholars.

27 5 - 37 Cupid expressing his contempt of the sciences and arts.

3 f. 2 in. h. 2 f. 4 in. w.

*S. S.*

### FRANCESCO PARMIGIANO.

27 8 6 38 A female figure, whole length, walking.

1 f. 3 in. h. 8 in. w.

*Potter*

A fresco painting on plaster, cut from a ceiling.

### TITIANO VECELLI.

11 11 - 39 The court of Heaven, with the Coronation of the Virgin.

2 f. 7 in. h. 2 f. w.

*Barbianig*

A superb and tinted sketch for one of his large pictures; the figures designed with the greatest spirit, and the composition and effect of the whole being such as to reflect the highest honour on the genius of the master.

40 The Rape of Proserpine.

1 f. 11 in. h. 2 f. 3 in. w.

Fifth Day.

## JACOPO TINTORETTO.

41 His own portrait, a bust; size of life.

42 The slaughter of the Innocents.

1 f. 8 in. h. 2 f. 3 in. w.

Distinguished by that rapidity of style which characterizes all the works of this artist.

## BONIFAZIO VENEZIANO.

43 The history of Moses.

10 in. h. 2 f. 5 in. w.

The action is double. The infant is committed to the river in one part of the picture, and found by the daughter of Pharaoh in the other:—a mode of representation which Ridolfi informs us was usual with this painter, who was the scholar of Titiano, and who emulated his master so closely, that it was usual at Venice to ask, *è ella di Tiziano o di Bonifazio?*

44 An historical subject; a person of quality, under the guard of three soldiers, addressing himself to two women of rank, who appear much interested—a prison to the left of the picture—Venetian dresses; finely coloured.

10 in. h. 20 in. w.

## JACOPO BASSANO.

45 Guido Aretino, the inventor of musical notation, instructing the Pope in the principles of the art; a fine specimen of Venetian colouring.

2 f. 8 in. h. 1 f. 11 in. w.

## POLIDORO DA GARAVAGGIO.

46 A richly ornamented Tripod, with armour, &c. in imitation of bronze; on paper, in grisaille.

Fifth Day.

## PAOLO FARINATO.

- 35 - 47 The temptation of Adam and Eve; on pannel, in chiaro-scuro, heightened.

1 f. 2 in. h. 11 in. w. *Conington*

## LUCA CAMBIASO.

- 36 - 48 Cupid defending the Graces from the attack of a Satyr; a grisaille.

11 in. h. 1 f. 1 in. w. *Bellanyne*

## MICHELANGELO DA CARAVAGGIO.

- 221 - 49 St. Paul.

4 f. h. 2 f. 10 in. w. *Eric*

## BARTOLOMMEO SCHIDONE.

- 1010 - 50 Madonna and Child; on pannel.

9 in. h. 7 in. w. *Conington*

Schidone has etched this subject; the only print known of his hand. There are some variations between the etching and the picture. v. Catalogue of Prints, No. 706.

## LODOVICO CARACCI.

- 309 - 51 Madonna and Child, with angels scattering incense; on pannel.

3 f. 3 in. h. 2 f. 5 in. w. *Conington*

This subject is etched by the artist himself without variations. v. Catalogue of Prints, No. 714.

- 61 - 52 St. Veronica, with the Sudarium.

2 f. 5 in. h. 1 f. 11 in. w. *Conington*

## ANNIBALE CARACCI.

- 1515 - 53 Dead Christ on the knees of the Virgin, attended by angels.

1 f. 3 in. h. 1 f. w. *Conington*

*19 Nov* 54 Susanna and the Elders.

2 f. 8 in. h. 2 f. w.

Fifth Day.

The picture from which Annibale etched his finest print. v.

*Catalogue of Prints*, No. 721, 722.

*Whalley*

### DOMENICHINO.

*19 Nov* 55 A Landscape and figures.

1 f. 2 in. h. 1 f. 6. in. w.

*Barker*

### GUERCINO.

*31 Dec* 56 St. John adoring the Saviour.

1 f. 7 in. h. 2 f. 2 in. w.

*Murillo*

Guido has also painted the same subject, but in a style of colouring wholly different—affection and devotion cannot be more finely expressed than in this picture.

*From Prince Rupert's Collection.*

### GIOVANNI LANFRANCO.

*1 Jan* 57 The Ascension of a Bishop to heaven.

1 f. 11 in. h. 1 f. 6 in. w.

*Zuccarelli*

*From the Collection of the late John Barnard Esq.*

### SALVATORE ROSA.

*13 Feb* 58 A Landscape and figures; view on a river.

2 f. h. 2 f. 11 in. w.

*Zuccarelli*

### P. NOGARI.

*17 Mar* 59 Portrait of Titiano with a porte-crayon.

1 f. 10 in. h. 1 f. 6 in. w.

*Zuccarelli*

### MARCO RICCI.

*27 Mar* 60 A Landscape, a storm.

1 f. 5 in. h. 1 f. 10 in. w.

*Hollar*

Fifth Day.

F. ZUCCARELLI.

1/15 - 61 Hermione in a Landscape.

2 f. h. 1 f. 8 in. w.

*Hiller*

ANONYMOUS.

2/15 62 The servant of Abraham meeting Rebecca.

1 f. 7 in. h. 2 f. w.

*Ellesmes*

## CAPITAL PICTURES BY ITALIAN MASTERS.

VINCENZO CATENA.

3/15 63 MADONNA AND CHILD WITH SAINTS. The

Virgin is seated with the child on her knee ; behind her a young woman, designed in the manner of Raffaelle ; before her St. Francis, and another saint richly habited in an episcopal dress, with a crozier. Below is the Portrait of a man in adoration ; probably either the painter himself, or the person for whom the picture was painted. To this person Christ is giving his blessing. At the bottom of the picture, to the left, is inscribed in capital letters,

VINCENCIVS CHATENA P.

On panel, in the most perfect preservation.

2 f. 8 in. h. 3 f. 7 in. w.

*"Hebbe Il Catena un Genio nobile nella Pittura. Egli visse ne' tempi di Giorgione, e emulò con ogni potere la di lui gloria; ma non lo superò già nella maestria, benchè egli usasse ogni diligenza e buon colorito nelle sue pitture. Ridolfi, 1. 64."*

Lanzi places Catena in the first epoca of the Venetian School, on account of his paintings in the churches of Venice ; *"bella reramente, ma non moderna a bastanza;"* but he particularly notices a holy family painted by him, in the Pesaro gallery, in the style of Giorgione ; which, if he had painted nothing else, would have intitled him to be ranked in the succeeding epoca. *"Se altra cosa non avesse dipinta, saria da rimoversi da quest' epoca."*

## FRANCESCO FRANCIA.

Fifth Day.

*995-* 64 THE MARRIAGE OF ST. CATHARINE. *Michael* The Virgin, sitting near the centre of the picture with the infant on her knee, is attended on her right hand by the Archangel Michael, and on her left by St. Veronica. Before them is St. Catharine, appearing only as a bust in front of the picture. This is undoubtedly a portrait, probably of a poetess of the time, as the head is surrounded with a wreath of laurel.

3 f. h. 2 f. 3 in. w.

This artist was of Bologna, and was the particular friend and correspondent of Raffaelle, who in one of his letters to him says, "That he has not discovered in the works of any other painter Madonnas more beautiful, more devout, or better designed." *Malras. Fels. Pitti.* This picture is in fact so much in the style of Raffaelle, that it was, on its introduction into this country, sold as the work of that master for a considerable sum.

## TITIANO VECELLI.

*265-* 65 Portrait of Isabella d'Este, Marchioness of Mantua; *Giorgio* the patroness of Ariosto.

1 f. h. 9 in. w.

In the finest style of this great master. In colouring and expression this beautiful portrait cannot be excelled. Probably the finished study of the artist for his larger picture of this subject in the Louvre.

## TINTORETTO.

*15.186* 66 The Last Judgment, a highly finished sketch for his great picture on that subject, fifty feet high, in the

Fifth Day.

church of the Madonna dell' Orto, at Venice; painted in competition with Michelagnolo.

*3 f. 8 in. h. 2 f. 2 in. w.*

In fertility of invention, and force of picturesque effect, the Venetian painter is allowed to have excelled the Florentine. From the Truchsess Collection.

### BERNARDINO LOVINI.

*110.5* 67 The Holy Family with two Saints.

*2 f. 10 in. h. 2 f. 3 in. w.*

This highly finished and perfectly preserved picture, which bears the date of 1519, rivals the contemporary productions of Raffaelle, whose manner Lovini united with that of Leonardo da Vinci; thereby forming a style which Lanzi highly commends, as characterized by beauty, piety, and sensibility.

### GIUSEPPE D' ARPINO.

*12.12* 68 The infant Christ, assisted by angels, descending from the shoulders of St. Christopher, who has carried him over the river.

*4 f. 1 in. h. 3 f. 4 in. w.*

### GUERCINO.

*37.16* 69 Semiramis receiving intelligence of the capture of Babylon.

*4 f. h. 3 f. 6 in. w.*

Guercino painted this subject twice; one picture was sent to England for Charles the I. who invited the painter to this country, but he declined the offer, "*lest by conversing with heretics he should contaminate the purity of his angelic manners.*" v. Malv. Fels. Pitt 2. 366.—The other was painted for the Senator Cornaro, and is called in the Catalogue of the works of Guercino "*Una Semiramide quando ebbe la nova della presa di Babilonia.*" Ib. 374.

that, during the course of the experiment, the mean number of eggs per female was 1.00, and the mean number of males per female was 0.25.

Thus, the mean number of males per female was 0.25, and the mean number of females per male was 4.00.

The mean number of males per female was 0.25, and the mean number of females per male was 4.00.

The mean number of males per female was 0.25, and the mean number of females per male was 4.00.

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## PIETRO TESTA.

Fifth Day.

- 270* 70 Achilles dragging Hector at his chariot wheels round  
the walls of Troy. *Paintwork*

3 f. 2 in. h. 4 f. w.

One of the finest specimens now remaining of this master,  
whose pictures are seldom met with. He also etched this  
subject. *v. Catalogue of Prints*, No. 857.

## PAOLO VERONESE.

- 287* 71 The Marriage of S. Catharine. *Paints*

3 f. 9 in. h. 5 f. w.

This precisely agrees with the description of Ridolfi in his  
enumeration of the works of Paolo. (1. 329.) "Una S.  
Caterina Martire, sposato da Cristo; nel cui bel volto  
si scuoprono le candide sue affezioni."

## GIORGIONE.

- 455* 72 Portrait of a Venetian Lady and her Son. *? Paint*

4 f. 1 in. h. 3 f. w.

A superb picture of this master in his finest style.

Portrait of Federigo da Montefeltro Duke of Urbino,  
with a silver helmet.

2 f. 10 in. h. 2 f. 2 in. w.

A fine and perfect picture.

## DOMENICO GHIRLANDAJO

And MICHELAGNOLO BUONAROTTI.

- 150* 73 The Madonna and Child with St. Helena and St. Francis,  
painted in distemper by Ghirlandajo, with a  
Frieze below in chiaro-scuro by Michelagnolo. *Paint*

*The whole picture 2 f. 10 in. h. 2 f. 4 in. w.*

*The frieze 8 in. h.*

This picture is in the highest degree interesting to the history

Fifth Day.

of art, as exhibiting, in one point of view, the transition from the crude but laborious manner of the early masters, to the grand and simple style introduced under the auspices of Michelagnolo.

After having studied some time from the antique, in the gardens of the Medici, this great artist was placed, whilst still very young, under the directions of Ghirlandajo, who was then considered as the first painter of the age. Here he gave such early proofs of his talents, that Ghirlandajo not only acknowledged his superiority, but even availed himself of his assistance in his own pictures, as is expressly mentioned by the editors of the *Etruria Pittrice*, “*Tuttavia mentre Giovanetto e Scolare, ritoccava spesso, e migliorava le esemplari del suo maestro.*”

That Ghirlandajo was accustomed to introduce friezes at the bottom of his pictures, is mentioned by Vasari. The present appears to have been intrusted to Michelagnolo, who has divided it into two compartments, representing the Jewish and Christian dispensation, or the old and new law. In the former, Moses attended by Aaron appears with the tables of the commandments, which he breaks on seeing the Israelites adore the golden calf. In the second, the idols of the heathen fall down before the coming of Christ, who appears in the arms of the Virgin pointing towards them. On the right is the crowned prophet predicting, and on the left a sibyl lamenting his advent. This piece is executed in chiaro-scuro, with bistre heightened with white, and is highly finished in stippling, or rather oblong dots, in the same manner as his design of Christ and the Samaritan Woman, *v. ante, No. 32*; demonstrating how early he adopted the mode of execution, which he ever afterwards retained.

As this very early piece of Michelagnolo exhibits the same grand and unaffected style that distinguishes his subsequent works, it may be thought extraordinary that it should be the production of so early an age; but it may truly be said of him, that his professional life had no infancy, and that his earlier and later works are nearer an equality than those of any other master on record. On his being first placed with Ghirlandajo he corrected a drawing of

his master, which on being shewn to him many years Fifth Day. afterwards led him to observe, that *he seemed to himself to have known more of the art when he was a child, than he knew now when he was grown old.*

This picture is in the finest preservation possible.

### LIONARDO DA VINCI.

- 3/5* 74 Head of Christ, painted on a gold ground, and exquisitely finished.

1 f. 10 in. h. 1 f. 6 in. w.

A picture not excelled by any production of the master. The character is full of composed dignity and deep feeling, and never fails to strike the spectator with awe and admiration.

- 20* 75 Portrait of a Florentine Lady.

2 f. h. 1 f. 7 in. w.

One of those imitable productions, the joint result of genius and diligence which have immortalized the name of Leonardo.

### ANDREA DEL SARTO.

- 5/25* 76 Portrait of Leo X. with his cousin the Cardinal Giulio de' Medici, and his nephew the Cardinal de' Rossi. On pannel.

5 f. h. 3 f. 10 in. w.

Vasari relates, that when Federigo Duke of Mantua passed through Florence to pay his respects to Clement VII. he saw, in the Palace of the Medici, the Portrait of Leo X. with the Cardinals Ginilio de' Medici and Rossi, with which he was so highly pleased, that on his arrival at Rome he requested it as a gift from the Pope, (who was then at the head of the Medici family, and one of the persons represented in the picture); the Pontiff generously complied with his wishes, and directions were accordingly sent to Ottaviano de' Medici at Florence, to forward the picture to Mantua; but he being unwilling that the family should be deprived of such a treasure, sent to Andrea del Sarto

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and requested him to copy it, which he did with such success, that Ottaviano himself could not distinguish the copy from the original; concealing therefore the picture of Raffaelle, he sent to Mantua that of Andrea del Sarto, with which the Duke was perfectly satisfied, and even Ginlio Romano, the favorite pupil of Raffaelle, who was then resident at Mantua, was not aware of the deception.

In this error they might have remained, had not a singular incident led to an explanation. Vasari, then a young and rising artist, desirous of forming an acquaintance with Giulio Romano, paid a visit to Mantua, where he was received with great civility by Giulio, who after gratifying him with the sight of the works of art which the city afforded, at length exhibited to him the picture of Raffaelle, as the greatest ornament of the place. "A beautiful work," cried Vasari, "but not by the hand of Raffaelle." "How so?" said Ginlio, "is it possible I should not recognize the touches of my own pencil upon it?" "You are mistaken," replied Vasari, "this picture is the work of Andrea del Sarto, (under whom Vasari had studied at the time the copy was made) and as a proof of it, there is a mark which I will shew you." The picture was accordingly taken down, and the mark mentioned by Vasari discovered, upon which Ginlio declared "that he valued the copy no less than the picture of Raffaelle himself; nay," added he, "even more, because it is incredible that one painter should so perfectly imitate the manner of another."

In consequence of this artifice, the picture of Raffaelle remained at Florence, till it was carried away a few years since to ornament the immense collection of the Louvre; that of Andrea del Sarto afterwards came into the possession of the Duke of Parma, from which city it was transferred to Naples, and formed a part of the Royal Collection at Capo di Monte; where it remained till that collection was dispersed by the revolutionary troubles, and is presumed to have found its way (in common with many other pictures from the same collection) into this country, where it became the property of a respectable dealer in London, who never would part with it in his life time; but after whose death it was purchased by its present possessor.

During the time these pictures were in Italy, they were the frequent subjects of comparison and criticism. Richardson, in his account of the Works of Art in Italy, (vol. iii. p. 665) says, *there are those who pretend that the copy is preferable to the original, but that to judge properly, it would be requisite to see them together. He prefers the original, but at the same time he doubts whether he may not be prejudiced in favour of Raffaelle.* The prelate Bottari, the learned editor and annotator of Vasari's Lives of the Painters, relates, *that by particular favour he obtained a sight of the picture at Naples, (about the year 1756) and returned twice to examine it, but could not obtain permission to take it out of the frame.* "I can however say," adds he, "*that this is one of the most stupendous pictures I have ever seen, and appears not to have been painted more than six months. I have fresh in my memory the original of Raffaelle, which I saw not many years since, and I aver that setting aside the names of the painters, and the knowledge of the facts, many good judges would take the copy in preference to the original, which is now turned rather black, whilst the copy, besides its freshness, is more soft and fleshy than the original.*" In his notes on the Lettere Pittoriche (of which he was also the editor) Bottari repeats his observations on these two pictures; "*L'originale di questo quadro (di Raffaelle) è nel Palazzo de' Pitti; e la copia d' Andrea è presso S. M. Rè di Napoli; e sto per dire che ora è più bella dell' originale.*" Vol. ii. p. 400. From the accounts of those who have seen the picture of Raffaelle in the Louvre, its condition has not been improved since its arrival in France; and M. Landon, who has given an outline of it in the *Annales du Muséé*, admits *qu'elle à pati*, whilst the present picture still retains the freshness ascribed to it by Bottari, and appears not to have been painted more than six months.

What was the mark by which Andrea distinguished his copy from the original, Vasari has not mentioned; but the prelate Bottari informs us that he had heard Gabbiani, who was himself an eminent painter, and who was born soon after the middle of the seventeenth century, and had associated with many old professors, say, "*that the mark set upon the picture by Andrea, was the writing his name on the edge or*

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*thickness of the pannel, which was covered by the frame; and that when Vasari had the picture taken out of the frame, Giulio read the inscription."*

Notwithstanding these facts, the picture had been a considerable time in the possession of its present owner before he examined whether any traces of such an inscription could be discovered. Having, however, been assured several times, as well by artists as others who had seen it at Capo di Monte, that this was the identical picture, and several peculiarities being pointed out which appeared too striking to be mistaken, he had, about two years since, the picture taken out of the frame, in the presence of some of his friends, when on the left edge of the pannél, which is about three quarters of an inch thick, the remains of the inscription were still visible. This inscription was much obliterated, but according to the best judgment that could be formed of it, had been composed of the letters

ANDREA. F. P. - - - .

*Probably followed by the date of the year, which was however quite illegible.*

The coincidence of this fact, with the relation of Vasari, and the tradition of Gabbiani, was considered by the parties present as a sufficient evidence of this being the identical picture of Andrea del Sarto.

It may be proper to add, that from the enquiries that have been made, it does not appear that the picture of Andrea is now either at Naples or Palermo, to which latter place a great part of the collection at Capo di Monte had been removed, before the French obtained possession of Naples.

### MOSAIC.

Christ bound, executed in Mosaic. The name of the artist appears in capital letters :

ARMINIVS ZVCATVS  
F.

1 f. 5 in. h. 2 f. 5 in. w.

Specimens of this laborious and durable manner of execution are very rarely met with in pictures of a cabinet size.

## SIXTH DAY's SALE.

### SERIES OF PICTURES ILLUSTRATING THE RISE AND PROGRESS OF PAINTING IN GERMANY, FLANDERS, &c.

JOHN VAN EYCK,

*The inventor of Painting in Oil.*

4 - - 78 The Burial of Christ. On pannel.

Sixth Day.

1 foot 9 inches square.

From the Truchsess Collection, where it was attributed to Israel van Mecheln, whose manner, as is apparent from his engravings, is wholly different.

In the Imperial gallery at Vienna is a picture by John van Eyck on the same subject, the description of which, in M. de Mechel's Catalogue, precisely agrees with the present, and shews that they are both from the same artist.

"The dead body of Christ on a white sheet, at the foot of Mt Calvary, surrounded by the Virgin and seven holy persons; some of whom are weeping, whilst others make preparations for the sepulture of the Saviour. The Cross is perceived on the summit of the Mount." *Mechel, Cat. de la Gallerie Imperiale de Vienne*, 152.

There is a difference in the size, the present picture being larger than that at Vienna, which is only about 13 in. by 8, French measure.

HUBERT VAN EYCK.

5 5 - 79 The Marriage of Saint Catharine. On pannel.

2 f. 7 in. h. 2 f. w.

The Virgin is seated in the middle, with the Child on her knee, attended by St. Anna, St. Barbara, and St. Cecilia. On the right, St Catharine kneeling, on whose finger the infant places the ring. They are surrounded by a kind of bower, composed of roses and vines: in the back ground a city, of which the architecture is highly finished. This

Sixth Day.

very singular and early specimen is painted in distemper, on a calcareous ground, but has perfectly preserved its colouring.

### RÖGER VANDER WEYDE,

Called ROGER of BRUGES.

*Fig. 480* The adoration of the Magi. On pannel, in distemper.

11 in. h. 8 in. w.

From the high finish, richness of colouring, and perfect preservation of this picture, it would appear that the invention of painting in oil was preceded by a mode of execution which had been carried to a high degree of perfection, and even admitted of a touch and effect not to be attained in oil. Accordingly many of the early masters, as well in Italy as in Germany and Flanders, still continued to paint with the preparation of eggs, and other substances; and their pictures, with the aid of varnishes, seem to be as durable as those painted in oil; so that the intire loss of this method cannot be regarded wholly without regret.

Vander Weyde was the scholar of Van Eyck, who it is said concealed his discovery from his pupil till he was on his death bed. However that may be, the works of Vander Weyde are chiefly, if not intirely painted in distemper.

Descamps has described Roger Vander Weyde and Roger of Bruges as two different artists; and M. de Mechel, in his Catalogue of the Vienna Gallery, has fallen into a similar error, and attributed a separate picture to each. One of these is on the same subject as the above, and the artist appears to have treated it precisely in the same manner.

### HANS HEMMELINCK.

*Fig. 481* Christ taken down from the Cross; an Altar piece composed of a centre and two *Volets*, or wings. Size of the centre 2 feet square, covered by the *volets*; which, when opened, form a piece 4 feet long and 2 feet high.

The centre piece represents the descent from the cross, and on each of the *volets* is the crucifixion of one of the thieves. One of them also contains portraits of a woman

standing and a man kneeling, and devoutly regarding the Sixth Day. principal scene; these are probably the donors of the picture.

On the other volet are two figures, the elder of whom resembles the Emperor Maximilian, who places his hand on the shoulder of a younger man, clad in mail, and richly habited, intended perhaps for his son Philip of Austria, King of Castile, the father of Charles V. These figures are undoubtedly introduced as the *patrons* of the piece. At the foot of one of the volets is a lion rampant, half length, probably the emblem used by the painter. On the reverse of the volets are two figures of Saints, painted in oil by a later artist, in the manner of Lucas van Leyden.

This picture is most clearly and forcibly painted in distemper, although certainly after the use of oil was generally known. There is considerable merit both in the design and composition, and the numerous spectators and assistants exhibit strong and diversified characters.

"Hemmelinck," says Descamps, "had a better style of design than the other painters of his time. He grouped his figures with more order. His subjects are better disposed. His architecture is well chosen. His perspective is good. He was at least equal to the brothers Van Eyck, and in some respects surpassed them. It is astonishing that his pictures are painted only with the white of eggs. Undoubtedly he preferred this manner of painting and disregarded the use of oil, of the invention of which he could not be ignorant. In fact, nothing can be more beautiful or more fresh than the pictures that remain of him."

Amongst the drawings in this Collection is the design for the group of the Virgin and St. John in this picture, which was executed with considerable alterations. The drawing formerly belonged to Mr. Ottley, by whom it was attributed to this master. *v. Drawings, No. 437.*

#### HUGO VANDER GOES.

- 82 St. Catharine, a whole length, with a sword; St. Mary Magdalen, ditto, with a box of ointment. On panel; a pair.

1 f. 8 in. h. 10 in. w.

Sixth Day.

These pictures, painted in distemper, afford a very favourable specimen, both in drawing and colouring, of Flemish art in the fifteenth century.

## MARTIN SCHOEN.

3 11. 83 Christ on the Mount of Olives.

11 in. h. 1 f. 4 in. w.

The figures of Christ and his disciples, composing a part of this picture, have been engraved by the painter himself. The print is in this Collection. v. Cat. No. 363.

## CORNELIUS ENGELBRECHT.

110 84 The Crucifixion.

This artist is supposed to have been the master of Lucas van Leyden.

## ZWOTT, OR, ZWOLL.

22v. 85 Dead Christ and the Virgin, with St. John in grief.

2 f. 3 in. h. 1 f. 9 in. w.

This artist is also known as one of the earliest engravers. v. Cat. of Prints, No. 359.

## MATTHIAS ZAGEL.

22v. 86 The Martyrdom of St. Catharine.

1 f. 3 in. h. 10 in. w.

Very highly finished. The subject is also engraved by the same artist. v. Cat. of Prints, No. 373.

## QUINTIN MATSYS.

5 7 6 87 A Friar and Nun.

1 f. 2 in. h. 1 f. w.

The colouring resembles that of Bellini, and the early Venetian Masters.

## MICHAEL WOLGEMUTH.

Sixth Day.

21. 88 The Crucifixion; a large Altar-piece, with double *Bünder* or volets; forming, when opened, a piece 2 feet 8 inches high, and 10 feet wide.

The centre represents Christ on the cross, with many figures: the two nearer volets exhibit Christ bearing his cross, and the ascension of Christ; and the two exterior ones, Pilate washing his hands, &c.

The latter are painted in chiaro-scuro, and when closed form the exterior of the picture, which is then 2 feet 8 inches high, by 3 feet 9 inches wide.

Michael Wolgemuth and Martin Schoen are the founders of the German School. Their manner is much more hard, tasteless and gothic than that of their predecessors in the low countries, to whom indeed they are inferior in every point of view. Their barbarism imposed shackles even upon the genius of Albert Durer, which if left to itself might have diffused throughout Germany a better style of design.

In the Imperial Collection at Vienna is a picture of Wolgemuth, painted in the same manner as the present, with four volets: some of the subjects are also similar, as Pilate washing his hands, &c. The Vienna picture is marked ANNO DOMINI 1511. v. Mechel, Catalogue de la Gal. Imper. de Vienne, p. 244.

## JEROME BOS.

5. 89 St. Christopher carrying Christ.

*1 f. h. 1 f. 6 in. w.*

*Painted by*

The subjects of this painter, whether sacred or profane, are always treated in the most grotesque manner. The object of this picture seems to have been to satirize the church of Rome, represented by an immense figure, composed only of a mask and a cloak, under which are many people engaged in all kinds of riot and excess. The mask is that of an

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old hag with horns, from one of which an imp is distributing papal bulls. This picture, painted before the time of Luther, indicates how fully some parts of Europe were prepared for the change that soon afterwards took place. This artist gave to his works a brilliancy of colouring which seems not to have suffered to the present day.

## FRANCIS VAN BOCKHOLT.

- 2/2 6* 90 The Virgin sitting on the knee of St. Anna, &c. holding  the infant Christ, to whom she offers a pink, whilst St. Anna shews him a pear.

10 in. h. 7 in. w.

The Virgin, though an adult, is absurdly represented as a much smaller figure than her mother. This master was also an engraver.

## HANS SCHAUFLLEIN.

- 2/2 6* 91 The death of the Virgin.

*2 f. 8 in. h. 3 f. w.*

This artist was the associate of Wolgemuth in the Nuremberg Chronicle, and affords another instance of the inferiority of the German masters to those of the low countries.

## ALBERT DURER.

- 2/2 6* 92 Portrait of his Wife.

*11 in. h. 8 in. w.*

With the name and mark of the artist; from the Collection of the Right Honourable Charles Greville.

- 2/2 6* 93 St. Hubert on his knees before a stag, with a crucifix between its horns.

*1 f. 3 in. h. 10 in. w.*

The subject is engraved by Albert Durer, with some variations. v. Catalogue of Prints, No. 400.

- 2/2 6* 94 A Human Skeleton extended on the ground.

*1 f. h. 2 f. 2 in. w.*

## LUCAS VAN LEYDEN.

Sixth Day.

- 2 ... 95 The Adoration of the Shepherds.

2 f. 5 in. h. 1 f. w.

- 5 ... 96 The Martyrdom of St. Laurence.

3 f. h. 2 f. 1 in. w.

## LUCAS KRANACH.

- 2 ... 97 Portrait of his Wife, in a rich head dress, and necklace: at the back is inscribed in capital letters,

EFFIGIES GENUINA MARGARETAE RAUSCHEN A ZIGELBURGH SPONSÆ LUCE KRANACH EXISTENTIS PICTORII EXIMII SAXONIÆ DUCIS, PER SPONSUM IPSUM MEMORIAE ÆTERNAE CONSECRATA.

With the winged dragon, the usual mark of the artist.

11 in. h. 8 in. w.

- 3 ... 98 The Crucifixion; with a view of the city of Jerusalem.

9 in. h. 7 in. w.

With the winged dragon, and the year 1540 on the cross.

From the Truchsess Collection. Lucas engraved this subject in wood, with several additional figures not in the picture.

## LUCAS CORNELII.

- 3 ... 99 Four Portraits of English characters.

Portrait of a Gentleman, marked W. R. A 25. 1509.

— of a Lady, marked W. Z. N. 17. 1509.

— of a Gentleman, marked W. G. F. 38. and the year 1508.

— of a Man in a large hat, with a cup in his hand, on which is a coat of arms; above are the letters P. C. V. at the side his age 44, and on the other side the year 1463, which has been altered; the real date was probably 1503.

Lucas Cornelii was the son and pupil of Cornelius Engelbrecht.

He was in England in the beginning of Henry VIII. where he was appointed his Majesty's painter. Holbein, who suc-

Sixth Day.

ceeded him in the favour of the king, is said to have learned from him the art of painting in miniature.

## HANS HOLBEIN.

- 25. 4 - 100* The history of the Prodigal Son ; he is sitting at table *Fine* with his favourite mistress. She is playing at dice with a gamester, who sweeps the money off the table with one hand, and draws his rapier with the other. In the second distance he is represented returning to his father ; in the third he is driven out of a house by two women ; and in the fourth he is feeding swine.

1 f. 2 in. h. 1 f. 8 in. w.

The head of the Prodigal is highly finished, and is supposed to be the portrait of Holbein himself, whose cabinet pictures on historical subjects are extremely rare and curious. In fine preservation.

## JOHN DE MABUSE.

- 31. 10 - 101* Portrait of a Gentleman and another of a Lady at *W. Hill* prayer, in the same frame, with a division between them.

*Size of each 2 f. 3 in. h. by 9 in. w.*

The prayers are in Latin at the back of each Portrait.

These portraits, which are exquisitely finished and finely preserved, are from the small, but very select Collection of the late Countess of Holderness. *v. her Catalogue, No. 34.*

## MICHAEL COXIS.

- 15. 5 - 102* The temptation of Adam and Eve, in a landscape. *Fine* 10 in. h. 1 f. 6 in. w.

This artist was one of the best imitators of Raffaelle, whose works he closely studied at Rome, and from which he has taken the subject of this picture, which is finely drawn and highly finished.

## FRANK FLORIS.

Sixth Day.

6. 103 The Virgin supporting the dead body of Christ, with several attendants. On copper. *W<sup>ll</sup>alley*  
8 in. h. 7 in. w.

## CORNELIUS CORNELIS.

6. 104 The fall of Icarus. *W<sup>ll</sup>alley*

1 f. square.

This picture has been engraved by Goltzius with three others, (Tantalus, Phæton, and Ixion) called the Culbuteurs. The print is in this Collection. v. Catalogue of Prints, No. 461.

## FRANCIS FRANCK Jun.

Called YOUNG FRANCKS.

- 105 Christ, surrounded by the instruments of his passion, *W<sup>ll</sup>alley* manifesting himself in the celebration of the mass to the Pope and numerous attendants, who express their astonishment at the miracle—an Altar-piece, with two volets, on one of which is represented the crowning with thorns, and on the other the scourging of Christ.

On the reverse of the volets are the figures of St. Francis and St. John in chiaro-scuro, which form the outside of the picture when closed.

1 f. 8 in. h. 2 f. 6 in. w.

The style of design in this picture approaches to that of the School of Italy, in which country this artist long resided.

## REMBRANDT.

- 106 Portrait of a Man, seen in front. *P<sup>et</sup>er*

1 f. 5 in. h. 1 f. w.

- 107 Portrait of a Man, in profile. *P<sup>et</sup>er*

1 f. 5 in. h. 1 f. w.

Sixth Day.

## FRANK HALS.

- 110 108 Portrait of a Dutch Minister. *1717*  
 1 f. 7 in. h. 1 f. 3 in. w.

## ADRIAN VAN OSTADE.

- 111 109 An old Woman sitting. *172. new lesson*  
 1 f. 7 in. h. 1 f. 3 in. w.

## P. P. RUBENS.

- 112 110 Two Boys with armour, a study for a group in one of  
 his pictures in the Luxembourg. *173. new lesson*  
 6 in. h. 7 in. w.

- 113 111 The Centaur carrying off Dejanira, and drawing an  
 arrow from his back ; a coloured sketch. *173. sketch*  
 1 f. 3 in. h. 11 in. w.

- 114 112 Thetis dipping Achilles in the Styx ; a coloured sketch,  
 on paper. *174. sketch*  
 1 f. 3 in. h. 1 f. w.

- 115 113 Study for the drapery of the figure of a Lady, in  
 chiaro-scuro. *175. new lesson*  
 1 f. 11 in. h. 1 f. 5 in. w.

## ANT. VANDYCK.

- 116 114 His own Portrait ; in chiaro-scuro. *176. new lesson*  
 9 in. h. 7 in. w.

- 117 115 Portrait of a Flemish Gentleman ; do. *177. sketch*  
 8 in. h. 7 in. w.

- 118 116 Portrait of Hen. Van Balen, under whom Vandyke  
 studied ; do. *178. sketch*  
 9 in. h. 7 in. w.

The original from which Vandyke etched the portrait.

- 119 117 The Crowning with Thorns ; a sketch. *179. sketch*  
 1 f. 2 in. h. 1 f. w.

118 The finding of Moses ; a sketch, in chiaro-scuro. Sixth Day.

1 f. 2 in. h. 1 f. 6 in. w.

From Sir Joshua Reynolds's Collection.

Baileys

119 St. Francis in devotion ; a beautiful sketch, do. Hobbes

1 f. 3 in. h. 11 in. w.

### GASPAR DE CRAYER.

120 His own Portrait, size of life. Parry

### ABRAHAM HONDIUS.

121 Dogs attacking a Fox. Bulford

1 f. h. 1 f. 2 in. w.

With the painter's name, A. HONDIUS.

### SIMON VERELST.

122 A Fruit piece. Hobbe

1 f. 2 in. h. 1 f. w.

With the name of the artist.

## FRENCH AND SPANISH MASTERS.

### DIEGO VELASQUES.

123 His own Portrait. Lee

1 f. 7 in. h. 1 f. 3 in. w.

### MORILLIO.

124 Head of a Boy. Baileys

12 h. 10 w.

125 A Boy with a dog. Martin

1 f. 5. in. h. 1 f. 1 in. w.

### N. POUSSIN.

126 Landscape and figures. Baileys

1 f. 7 in. diameter.

Sixth Day. 127 Landscape and figures; a storm.

*L 146*

1 f. 5 in. h. 1 f. 9 in. w.

*Richardson*

### VISPRE.

128 A Fruit piece, painted on the reverse of a plate of glass.

1 f. 2 in. h. 1 f. w.

*Celjford*

The works of this artist are inimitably executed and very rare.

### ANONYMOUS.

129 Portrait of a Painter, with a high feather.

2 f. 1 in. h. 1 f. 7 in. w.

*W. Watson*

130 An emblematical piece with many figures, painted in imitation of a basso-relievo in bronze; fine effect.

2 f. 4 in. h. 4 f. 9 in. w.

*Graves*

131 An ancient sacrifice, painted in imitation of a basso-relievo in marble.

3 f. 3 in. h. 4 f. 3 in. w.

### ENGLISH MASTERS.

#### P. H. LANCKRINCK.

132 A Landscape, finely painted, in the manner of Titian, with the portrait of Sir Peter Lely.

2 f. 11 in. h. 2 f. 3 in. w.

*Fazal*

For an account of this artist see Walpole's anecdotes. His works are extremely rare.

#### MORTIMER.

133 Dædalus fixing on the wings of Icarus; a sketch.

1 f. 1 in. h. 10 in. w.

*Webb*

#### GEORGE MORLAND.

134 Calf and Sheep.

1 f. h. 1 f. 3 in. w.

*George*

## T. GAINSBOROUGH.

- 111* 135 A Landscape, in his best manner.  
1 f. 4 in. h. 1 f. 8 in. w.

Sixth Day.

*Pawlinson*

## RICHARD WILSON.

- 273* 136 View of Cador Idris.  
1 f. 8 in. h. 2 f. 4 in. w.

*St. Lleie*

This picture was in the painter's possession at his death;  
since in the late Mr. Daulby's Collection.

- 1414* 137 Cicero at his Villa.  
1 f. h. 1 f. 7 in. w.

*Wilson*

A subject frequently sketched by the artist with variations,  
and well known by the fine print of the subject.

- 1917* 138 A Landscape with a tower; an evening scene.  
1 f. 11 in. h. 2 f. 5 in. w.

*Cicero*

## JOSEPH WRIGHT.

- 133* 139 A Sea view, amongst rocks, by moonlight; most  
highly finished, and beautiful effect.  
8 in. h. 1 f. 1 in. w.

- 4019* 140 A Sea piece with rocks, sun-set; a capital picture of  
the master.  
1 f. 11 in. h. 2 f. 6 in. w.

- 3413* 141 A view of Vesuvius during an eruption, the favourite  
subject of the master; in his best style, and highly  
finished: a perfect specimen.  
1 f. 3 in. h. 1 f. 8 in. w.

*Wilson**Tarren*

## ANGELICA KAUFFMAN.

- 22* 142 Her own Portrait. Size of life.

*Kauffmann*

## HEN. FUSELI.

- 22* 143 The Shepherd Boy, from Milton's Lycidas.  
" What time the Gray-fly winds his sultry horn."  
2 f. 1 in. h. 2 f. 5 in. w.

Sixth Day. 144 The Nurse and Child.

*P. L. S.* 3 f. h. 2 f. 3 in. w.

*P. L. S.* 145 The Ghost of Lorenzo de' Medici appears to the Improvisatore Cardiere, and orders him to warn his son Piero of his approaching disasters.

3 f. h. 2 f. 3 in. w.

*C. D.* 146 Cobweb, from the Midsummer Nights' Dream; a circle.

1 f. 7 in. diam.

*C. D.* 147 Pease Blossom, from the same; a companion to the former.

## CAPITAL PICTURES BY FLEMISH, DUTCH AND ENGLISH MASTERS, &c.

### FRANCIS POURBUS.

*F. P.* 148 Portrait of a Scholar; fine character, and highly finished; half length, size of life.

*F. P.*

### LUCAS VAN LEYDEN.

*L. V. L.* 149 His own Portrait, in the character of St. Hubert praying in the Desart, with the miracle of the Saint adoring the Crucifix between the horns of the Stag, in the back ground.

*L. V. L.*

3 f. 1 in. h. 2 f. 6 in. w.

This very beautiful and extraordinary picture is mentioned by Karl van Mander and Descamps, in the life of Lucas van Leyden, as having been painted by him when very young, to the astonishment of all the artists of the time. It came from the Collection of the Greffier Fagel, and is in the finest possible state of preservation.

## REMBRANDT.

27 150 The Magdalen; called the lady and death.

4 f. 2 in. h. 3 f. 4 in. w.

Sixth Day.

A fine specimen of the master.

## P. P. RUBENS.

24 151 St. Cecilia.

4 f. 2 in. h. 3 f. 11 in. w.

A genuine and brilliant picture of great effect.

St. Cecilia

## GERARD TERBURGH.

27 152 A Lady practising music with her master.

2 f. 4 in. h. 1 f. 10 in. w.

Terburgh

In truth of drawing and sedate harmony of colouring, this may be considered as one of the finest specimens of the Flemish School.

## NICHOLAS POUSSIN.

27 153 The elevation of the brazen serpent.

4 f. h. 4 f. 11 in. w.

Poussin

A truly grand and genuine picture of this master. The history of Moses has afforded to Poussin subjects for many of his finest compositions. In this he has displayed a dignity of conception and spirit of execution not surpassed by any of his most admired productions.

## HENRY FUSELI.

27 154 Oedipus devotes to the infernal Gods his son Polynices, who, by the directions of the Oracle, endeavoured to obtain his favour against his brother Eteocles, after they had expelled their father from his dominions.

From the Oedipus Coloneus of Sophocles.

Fuseli

5 f. h. 5 f. 6 in. w.

Sixth Day.

27<sup>th</sup>

- 155** Oedipus in the grove of the furies near Colonos, attended by his daughters Antigone and Ismene, where he is called away by the summons of the infernal Gods.

From the same.

*5 f. h. 5 f. 6 in. w.*

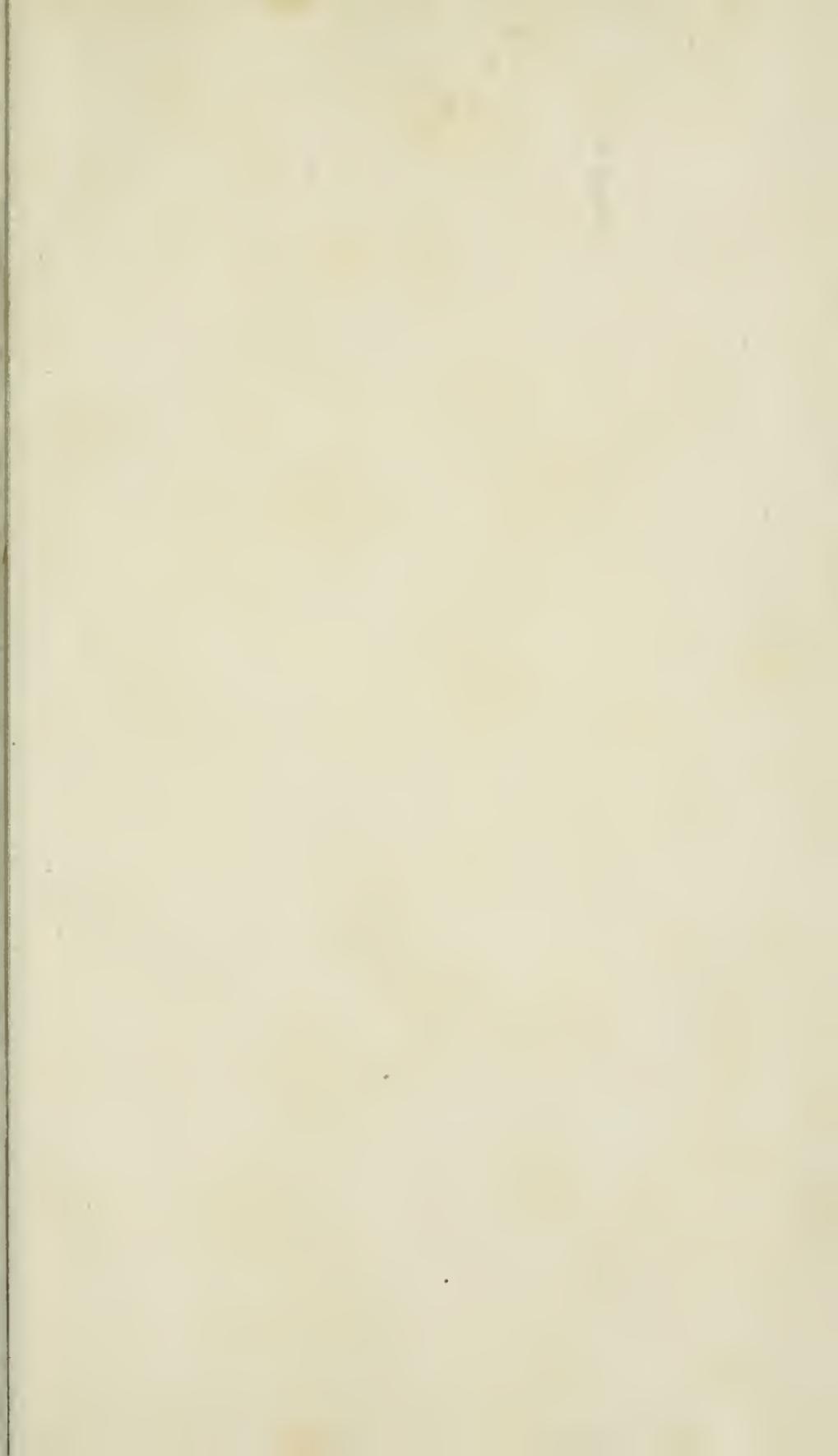
A fine mezzotinto print has been engraved and published from this picture.

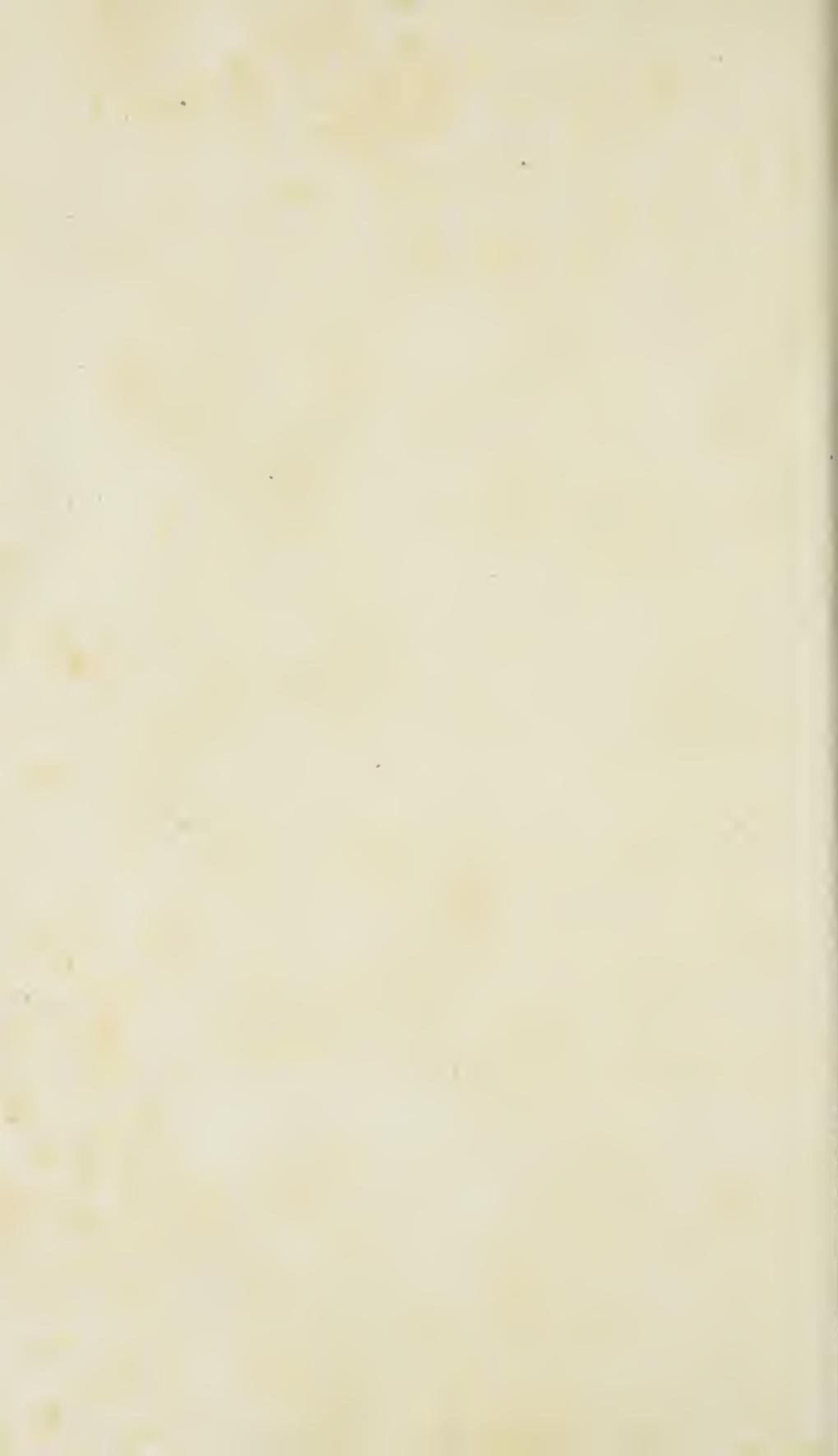
- 156** Britomart freeing Amoret from the enchantment of Busirane.

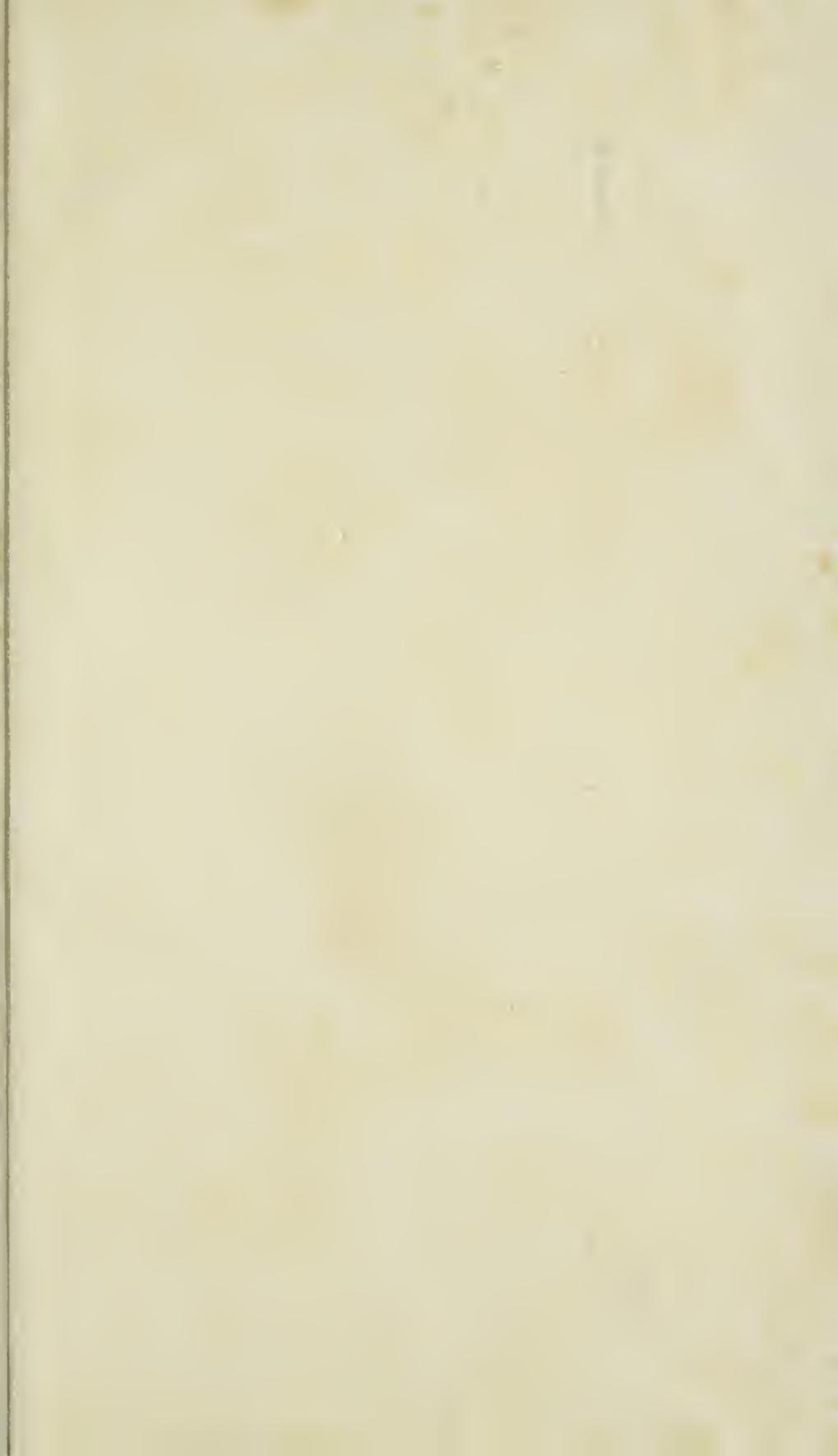
“ Soon as that Virgin-knight he saw in place,  
 His wicked books in haste he overthrew,  
 Not caring his long labours to deface ;  
 And fiercely running to that Lady true,  
 A murderous knife out of his pocket drew,  
 The which he thought in villainous despite  
 In her tormented body to imbrue ;  
 But the stont damsel to him leaping light,  
 His cursed hand with-held, and maistered his might.”

*Fairy Queen, b. iii. cant. 12. v. 32.**6 f. h. 5 f. w.*

FINIS.









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